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GLEE CLUB COLLECTION
VOL. IV.

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1883-1961,
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THOMAS WHITNEY SURETTE

and

DR. ARCHIBALD T. DAVISON

No. 1050

HARVARD UNIVERSITY GLEE CLUB COLLECTION

of Part Songs

for

MEN'S VOICES

Arranged by

DR. ARCHIBALD T. DAVISON *hompson*

Vol. IV

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.

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Score
M
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How beautiful are the feet of him

(From "The Messiah")

Chorus for Men's Voices

Georg Friedrich Händel

(1685-1759)

Arranged by A. T. D.

Isaiah, 52: 7

Andante

TENOR I

TENOR II

BASS I

BASS II

ORGAN

Andante (♩=80)

p

Ped. *p* 8'

Bass I *p*

How beau - ti - ful

p

senza Ped.

are the feet of him that bring - - - eth glad ti - dings,

mf

Published also for Mixed Voices (E.C.S. Sacred Music No 1129)

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For all countries

E.C.S. No 302

MADE IN U.S.A.

Tenor I *p*

How beau-ti-ful are the feet of him that bring - -

p How beau-ti-ful,

Ped.

- eth glad ti-dings, how beau - ti-ful, how beau - ti-ful,

how beau - ti-ful are the feet of him that bring - -

senza Ped.

ti - dings of sal - va - tion, that saith -

- eth glad ti-dings, ti - dings of sal - va - tion,

cresc.

f un - to Zi - on: Thy God reign - - - eth,

mf

that saith - un - to Zi - on,

cresc.

mf thy God reign - - - eth, thy God reign - - - eth! *poco rit.*

mf that saith - un - to Zi - on: thy God reign - - - eth! *poco rit.*

poco rit.

Allegro moderato

Tenor I

Break forth in - to joy, break forth in - to joy, break forth in - to

Tenor II.

Break forth in - to joy, break forth in - to joy, break forth in - to

Bass I

Break forth in - to joy, break forth in - to joy, break forth in - to

Bass II

Break forth in - to joy, break forth in - to joy, break forth in - to

Allegro moderato (♩ = 100)

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-1

joy, glad ti-dings, glad ti-dings, glad

joy, glad ti-dings, glad

joy, glad ti-dings, glad

joy, glad ti - dings, glad

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, while the accompaniment uses chords and single notes to support the melody.

joy, glad ti-dings, glad ti-dings, glad ti-dings!

joy, glad ti-dings, glad ti-dings, glad

eth! Glad ti-dings,

eth! Glad ti-dings, glad ti-dings,

Ped.

Break forth in - to joy, break forth in - to

ti-dings! Break forth in - to joy, break forth in - to

Thy God reign - - -

glad ti-dings! Break forth in - to joy break forth in - to

joy, glad ti-dings, glad ti-dings,

joy! glad ti-dings, glad ti-dings! Thy God

eth! glad ti-dings, glad ti-dings,

joy! Thy God reign - eth!

glad ti-dings, glad ti-dings, glad ti-dings!
 reign - - - - - eth!
 glad ti-dings, glad ti-dings! How beau - ti-ful
 glad ti-dings, glad ti-dings, glad ti-dings!
 How beau - ti-ful, how beau - ti-ful
 How beau - ti-ful are the feet of him that bring -
 are the feet of him, of him, that bring-eth glad ti-dings,
 are the feet of Him that bring - eth ti - - -
 - eth glad ti - dings, that bring - eth ti - dings
 how beau - ti-ful are the feet that bring ti - dings
 that bring - eth ti - - - dings
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

dings of sal - va - - - - tion, that saith —
 of sal - va - - - - tion, that saith
 of sal - va - tion, of sal - va - tion, that saith —
 of sal - va - - - - tion, that saith —

un - to Zi - on: Thy God reign-eth!
 un - to Zi - on: Thy God reign - - - eth!
 un - to Zi - on: Thy God reign-eth! Thy God
 un - to Zi - on: Thy God reign-eth!

Break forth in - to joy, break forth in - to joy!
 Break forth in - to joy, break forth in - to joy! Thy God
 reign - - - - - eth!
 Break forth in - to joy, break forth in - to joy!

E.C.S. No 302

Glad ti-dings, glad ti-dings, glad ti-dings, glad

reign - - - eth!

Glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings,

Glad ti-dings, glad ti-dings,

ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings!

glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings!

glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings! Thy

glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings! Thy

ff

ff

Break forth in - to joy, break forth in - to joy! Thy

ff

Break forth in - to joy, break forth in - to joy! Glad ti-dings, glad

God reign - - - - - eth! Glad ti-dings, glad

God reign - - - - - eth! Glad ti-dings, glad

Adagio

God reign - eth! Thy God reign - eth!

ti-dings, glad ti-dings, glad ti-dings! Thy God reign - eth!

ti-dings, glad ti-dings, glad ti-dings! Thy God reign - eth!

ti-dings, glad ti-dings, glad ti-dings! Thy God reign - eth!

Adagio

Ohimè! Ohimè!

Four-part Madrigal for Men's Voices
(a cappella)

Giovanni Antonio Monteverdi
(1567-1643)

Arranged by A.T. D.

Moderato molto

TENOR I *pp* > > Ohi - mè! Ohi - mè!

TENOR II *pp* > > Ohi - mè! Ohi - mè! Ohi - mè! Ohi - mè!

BASS I *pp* > > Ohi - mè! Ohi - mè!

BASS II *pp* Ohi - - - mè! Ohi - - - mè!

Accompaniment
(For rehearsal only)

Moderato molto

p Se tan - to a - ma - te di sen - tir dir ohi - -

p Se tan - to a - ma - te di sen - tir dir ohi - -

p Se tan - to a -

p Se tan - to a - ma - te di sen - tir dir

p

me! Ohi - mè, se tan - to a - ma - te di sen -

me! Ohi - mè, deh

ma - te di sen - tir dir

ohi - mè,

tir dir ohi - mè, ohi - mè, deh per-chè

per-chè fa - te, per-chè fa - te, deh per - chè

ohi - mè, ohi - mè, ohi - mè, deh per-chè

ohi - mè, deh per - chè fa - te, deh per - chè

poco f

fa - te, deh per-chè fa - te, chi di - ce "ohi -

poco f

fa - te, deh per-chè fa - te, chi di -

poco f

fa - te, deh per-chè fa - te, chi di - ce "ohi -

poco f

fa - te, deh per - chè fa - te, chi di - ce "ohi - mè"

poco f

pp subito *f lugubrement* *mp*

mè, ohi-mè" mo - ri - re? S'io mo - ro, un sol po-tre - te

pp subito *f lugubrement* *mp*

ce, "ohi-mè" mo - ri - re? S'io mo - ro, un sol po-tre - te

pp subito

mè, ohi-mè" mo - ri - re?

pp subito *f lugubrement* *mp*

mo - ri - re? S'io mo - ro, un sol po-tre - te

pp subito *f lugubrement* *mp*

Un poco più vivace

espressivo

lan - gui - do e do - lo - ro - - - so, e

lan - gui - do

espressivo

e do - lo - ro - - - so, e

espressivo

lan - gui - do e do - lo - ro - - - so, e do - lo - ro - -

cresc.

Un poco più vivace

espressivo

poco rit.

do - lo - ro - so ohi - me sen - ti - re. S'io mo - ro,

(poco rit.)

S'io mo - ro,

poco rit.

do - lo - ro - so ohi - me sen - ti - re. S'io mo - ro,

poco rit.

- so ohi - me sen - ti - re. S'io mo - ro,

poco rit.

p

f

Tempo I

Un poco più vivace

mp molto legato

un sol po-tre - te lan - gui - do

mp molto legato , *cresc.*

un sol po-tre - te lan - gui - do e do - lo - ro - so, e do - lo -

mp molto legato , *cresc.*

un sol po-tre - te lan - gui - do e do - lo -

mp molto legato , *cresc.*

un sol po-tre - te lan - gui - do e do - lo - ro - - -

mp molto legato , *cresc.*

Un poco più vivace

f poco rit.

e do - lo - ro - so ohi - mè sen - ti - re.

f poco rit.

ro - - - - so ohi - mè sen - ti - re.

f poco rit.

ro - - - so, e do - lo - ro - so ohi - mè sen - ti - re.

f poco rit.

- so, e do - lo - ro - so ohi - mè sen - ti - re.

f poco rit.

Allegretto *leggermente*

p *leggermente*

Ma, se, cor mio, vo - le - te, che vi - ta ab - bia di

p *leggermente*

Ma. se, cor mio, vo - le - te, che vi - ta ab - bia di

p *leggermente*

Ma, se, cor mio, vo - le - te, che

p *leggermente*

Ma, se, cor mio, vo -

Allegretto

p *leggermente*

cresc.

voi, e

cresc.

voi, e

cresc.

vi - ta ab - bia di voi, che vi - ta ab - bia di voi, e

cresc.

le - te, che vi - ta ab - bia di voi, e

cresc.

Più lento

f *ff*

voi da me, a - vre - te, a - vre - te,

voi da me, a - vre - te, a - vre - te,

voi da me, a - vre - te, a - vre - te,

voi da me, a - vre - te, a - vre - te,

Più lento

poco f *rit. poco a poco*

a - vre - te mil - le mil - le dolc' ohi - mè, ohi - mè, ohi -

poco f *rit. poco a poco*

a - vre - te mil - le mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi -

(*rit. poco a poco*)

poco f *rit. poco a poco*

a - vre - te mil - le mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi -

poco f *rit. poco a poco*

a tempo
 mè, ohi - mè, ohi - mè.

a tempo
poco f
 mè, ohi - mè, ohi - mè. A - vre - te mil - le mil - le dolc' ohi - mè, ohi -

a tempo
poco f
 A - vre - te mil - le mil - le dolc' ohi - mè, ohi -

a tempo
 mè, ohi - mè, ohi - mè. A - vre -

a tempo
poco f

rit. *ff* *sfz* *a tempo*
 A - vre - te,

rit. *ff* *sfz* *a tempo* *poco f*
 mè, ohi - mè, ohi - mè, a - vre - te, a - vre - te mil - le

rit. *ff* *sfz* *a tempo* *poco f*
 mè, ohi - mè, ohi - mè, a - vre - te, a - vre - te mil - le

rit. *ff* *sfz* *a tempo* *poco f*
 - - - te, a - vre - te, a - vre - te mil - le

rit. *ff* *sfz* *a tempo* *poco f*

ff

a - vre - te mil - le

> cresc. *, ff*

mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi - mè, a - vre - te mil - le

> cresc. *, ff*

mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi - mè, a - vre - te mil - le

> cresc. *ff*

mil - le dolc' ohi - mè, mè, _____

cresc. *ff*

rit. e dim. al fine

mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi - mè, ohi - mè!

rit. e dim. al fine *pp*

mil - le dolc' ohi - mè, ohi - mè, ohi - mè, ohi - mè, ohi - mè!

rit. e dim. al fine *pp*

mil - le dol - - ci - - ohi - mè, ohi - mè!

rit. e dim. al fine *pp*

ohi - mè!

rit. al fine

dim. al fine *pp*

Four Choruses from "Patience"

For Men's Voices

I. The Magnet and the Churn

W. S. Gilbert (1836-1911)

Arthur Seymour Sullivan

(1842-1900)

Arranged by A.T.D.

TENOR
(I and II)

BASS
(I and II)

PIANO
(Primo)

PIANO
(Secondo)

Allegretto

f

mf

p

1. A mag - net hung in a
2. And i - ron and steel ex -

1. A mag - net hung in a
2. And i - ron and steel ex -

hard-ware shop, And all a-round was a lov-ing crop Of
 press'd sur-prise, The nee-dles o-pen'd their well drill'd eyes, The

hard-ware shop, And all a-round was a lov-ing crop Of
 press'd sur-prise, The nee-dles o-pen'd their well drill'd eyes, The

scis-sors and nee-dles, nails and knives, Of-fer-ing love for
 pen-knives felt "Shut-up" no doubt, The scis-sors de-clared them-

scis-sors and nee-dles, nails and knives, Of-fer-ing love for
 pen-knives felt "Shut-up" no doubt, The scis-sors de-clared them-

p

all — their lives;
selves "cut — out,"

all — their lives;
selves "cut — out,"

mf

mf

mf

i — ron the mag — net felt no whim,
ket — tles they boil'd with rage, 'tis said,

mf

Tho' he
While

From needles and nails and
And hith - er and thith-er be -

charm-ed i - ron, it charm'd not him,
ev - 'ry nail - went off its head,

The first system of a musical score in B-flat major (three flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a key signature change to B-flat minor (four flats) for the next system.

knives he'd turn, For he'd set his love _____ on a Sil - ver
gan to roam, Till a ham-mer came up _____ and _____ drove them

The second system of the musical score, continuing in B-flat major. The vocal line has a melodic line with some rests and a final phrase. The piano accompaniment continues with its rhythmic pattern, including some triplet figures in the left hand. The system ends with a key signature change to B-flat minor (four flats) for the final system.

Churn!
home.

p

A Sil - ver Churn!
It drove them home?

p

A
It

f

p

f

p

pp

His — most aes-thet - ic, — Ve-ry mag-net - ic —
While this mag-net - ic, — Pe-ri - pa - tet - ic —

Sil - ver Churn;
drove them home;

pp

Fan - cy took this — turn, "If I can whee - dle A
 Lov - er he liv'd to — learn, By no en - deav - or Can

knife or a nee - dle Why not a Sil - ver Churn?" His —
 mag - net — ev - er at - tract a — Sil - ver Churn! While —

His —
 While —

His —
 While —

most aes-thet-ic,— Ve-ry mag-net-ic— Fan - cy took this— turn, “If
this mag-net-ic,— Per-i-pa-tet-ic— Lov-er he lived to— learn, By

most aes-thet-ic,— Ve-ry mag-net-ic— Fan - cy took this— turn, “If
this mag-net-ic,— Per-i-pa-tet-ic— Lov-er he lived to— learn, By

poco rit. (last verse)

I can whee-dle A knife or nee-dle, Why not a Sil-ver Churn?”
no en-deav-or Can mag-net ev-er at-tract a— Sil-ver Churn!

I can whee-dle A knife or nee-dle, Why not a Sil-ver Churn?”
no en-deav-or Can mag-net ev-er at-tract a— Sil-ver Churn!

poco rit. (last verse)

poco rit. (last verse)

poco rit. (last verse)

II. Oh, list, while we a love confess

W.S. Gilbert (1836-1911)

Arthur Seymour Sullivan

(1842-1900)

Arranged by A.T.D.

TENOR
(I and II)

Con moto *mf*

Oh, list, while we a love con-fess, That

BASS
(I and II)

Con moto *mf*

Oh, list, while we a love con-fess, That

PIANO
(Primo)

Con moto *f* *mf*

PIANO
(Secondo)

Con moto *f* *mf*

words im-per - fect - ly ex-press, Those shell - like ears, ah,

words im-per - fect - ly ex-press, Those shell - like ears, ah,

The musical score is written for four parts: Tenor (I and II), Bass (I and II), Piano Primo, and Piano Secondo. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The tempo is marked 'Con moto'. The vocal parts (Tenor and Bass) enter with a melody in the first system, with lyrics 'Oh, list, while we a love con-fess, That'. The piano accompaniment begins in the second system with a chordal texture in the right hand and a rhythmic pattern in the left hand. The lyrics 'words im-per - fect - ly ex-press, Those shell - like ears, ah,' are repeated in the third system.

do not close To blight - ed love's dis - tract - ing woes! My

do not close To blight - ed love's dis - tract - ing woes!

jeal - ous-y I can't ex-press, Their love they o - pen - ly con - fess! Their

love they o - pen - ly con-fess, con - fess!

cresc.
Ah, —

f Oh, list, while we our love con-fess, That

f Oh, list, while we our love con-fess, That

words im-per - fect - ly ex-press.. Thy shell - like ears, ah,

words im-per - fect - ly ex-press. Thy shell - like ears, ah,

8

do not close to love's dis-tract - ing woes! Thy shell - like

do not close to love's dis-tract - ing woes! Thy shell - like

più allegro

più allegro

8

più allegro.

8

più allegro

ears, ah, do not close to blight - ed love's dis - tract - ing

ears, ah, do not close to blight - ed love's dis - tract - ing

woes! Thy shell - like ears, ah, do not

woes! Thy shell - like ears, ah, do not

close To blight - ed love's dis - tract - ing woes! To love's, to

close To blight - ed love's dis - tract - ing woes! To love's, to

love's dis - tract - ing woes! Love's woes!

love's dis - tract - ing woes! Love's woes!

III. When I go out of door

W. S. Gilbert (1836-1911)

Arthur Seymour Sullivan

(1842-1900)

Arranged by A.T.D.

TENOR
(I and II)

BASS
(I and II)

PIANO

Allegretto

ff dim.

p

When

pp

I go out of door, Of dam - o - sels a

p

All sigh-ing and burn-ing, And cling-ing and yearn-ing Will

score,

fol-low me as be-fore.

I shall, with cul-tur'd

And

taste, Dis-tin-guish gems from paste,

“High-did - dle did - le” Will rank as an i - dyll, If I pro-nounce it

chaste! A most in - tense young man, A

soul - ful-eyed young man, An ul - tra - po - et - i - cal,

soul - ful-eyed young man, An ul - tra - po - et - i - cal,

su - per - aes - thet - i - cal, Out - of - the - way young man.

su - per - aes - thet - i - cal, Out - of - the - way young man. Con -

The first system consists of two staves. The vocal staff (treble clef) has a key signature of two flats (B-flat major) and contains the lyrics "su - per - aes - thet - i - cal, Out - of - the - way young man." The piano accompaniment (bass clef) also has a key signature of two flats and contains the lyrics "su - per - aes - thet - i - cal, Out - of - the - way young man. Con -". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

ceive me, if you can, An ev - 'ry day young man.

The second system continues the musical piece. The vocal staff (treble clef) has a key signature of two flats and contains the lyrics "ceive me, if you can, An ev - 'ry day young man." The piano accompaniment (bass clef) also has a key signature of two flats and contains the lyrics "ceive me, if you can, An ev - 'ry day young man." The piano part continues with the same eighth-note accompaniment and chords.

com-mon-place type, With a stick and a pipe, And a half - bred black - and

The third system concludes the musical piece. The vocal staff (treble clef) has a key signature of two flats and contains the lyrics "com-mon-place type, With a stick and a pipe, And a half - bred black - and". The piano accompaniment (bass clef) also has a key signature of two flats and contains the lyrics "com-mon-place type, With a stick and a pipe, And a half - bred black - and". The piano part continues with the same eighth-note accompaniment and chords.

tan.

Who thinks sub-ur - ban "hops"

More fun than "Men - day

Who's fond of his din-ner, And does-n't get thin-ner On

Pops,"

bot - tled beer and chops.

A com - mon-place young man,

A

A com - mon-place young man,

A

mat-ter - of - fact young - man, A stead-y and stol-id - y,

mat-ter - of - fact young man, A stead-y and stol-id - y,

jol - ly Bank hol - i - day, Ev - er - y day young man.

jol - ly Bank hol - i - day, Ev - er - y day young man. A

Jap - a - nese young man, A blue and white young man,

Frans -

ces - ca di Ri - mi - ni, mi - mi - ny, prim - i - ny, Je - ne - sais - quoi young

man.

A Chan - cer - y Lane young man, A Som - er - set House young

A ve - ry de - lect - a - ble, high - ly re - spect - a - ble,

man,

Three-pen - ny - bus young man. Con - ceive me, if you

Con - ceive me, if you

can, A mat-ter - of - fact young man, An

can, A mat-ter - of - fact young man, An

can, A mat-ter - of - fact young man, An

can, A mat-ter - of - fact young man, An

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

al - pha - bet - i - cal, a - rith - met - i - cal, Ev - er - y day young

ff

man, Con - ceive me, if you can, A

ff

man, Con - ceive me, if you can, A

croch-et - ty, crack'd young man, An ul-tra - po - et - i - cal,

croch-et - ty, crack'd young man, An ul-tra - po - et - i - cal,

sup - er - aes - thet - i - cal, out - of - the - way young man!

sup - er - aes - thet - i - cal, out - of - the - way young man!

IV. After much debate internal

43

W. S. Gilbert (1836-1911)

Arthur Seymour Sullivan

(1842-1900)

Arranged by A.T.D.

Allegro moderato

TENOR
(I and II)

BASS
(I and II)

PIANO
(Primo)

Allegro moderato

ff

PIANO
(Secondo)

Allegro moderato

ff

mf

Af - ter much de-bate in - ter - nal, I on La - dy Jane de -

mf

side, Sa - phir now may take the Col - 'nel, An - gy be the Ma - jor's

p

In that case un-pre - ce - dent - ed, Sin - gle I must live and

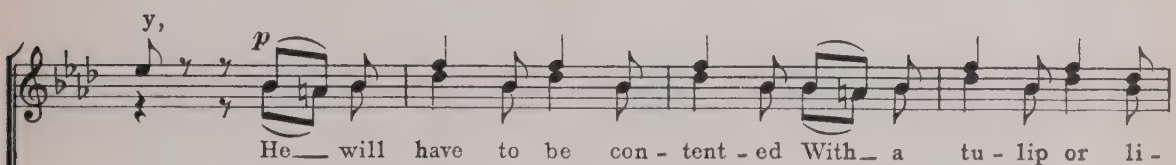
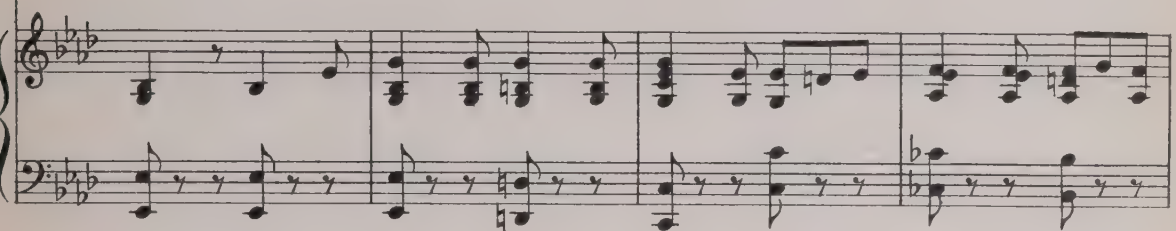
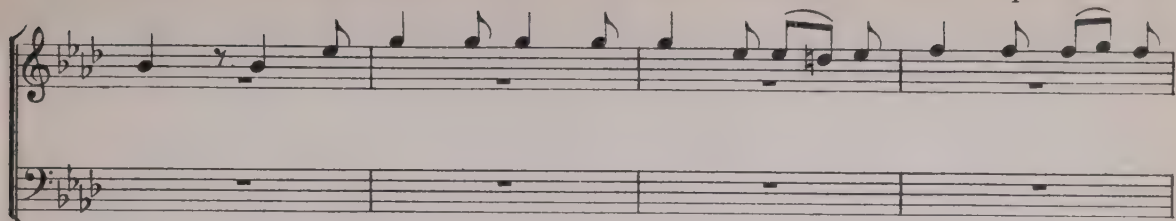
mf

bride!

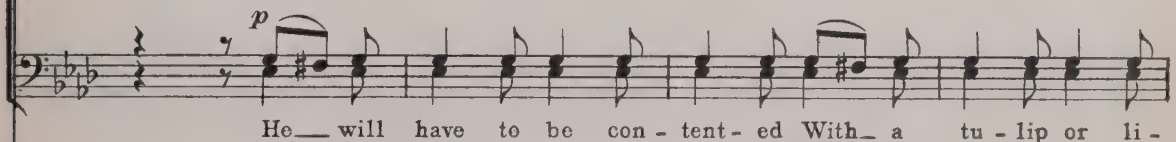
mf

mf

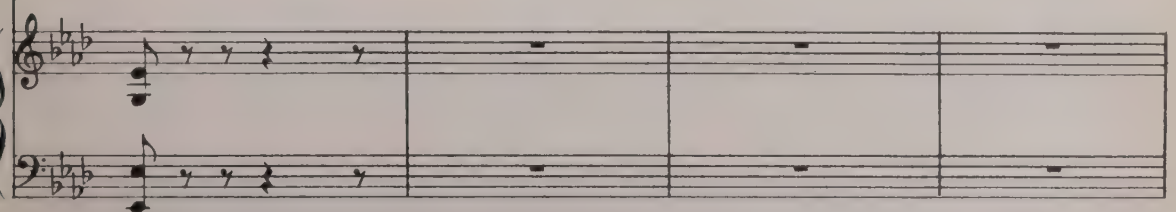
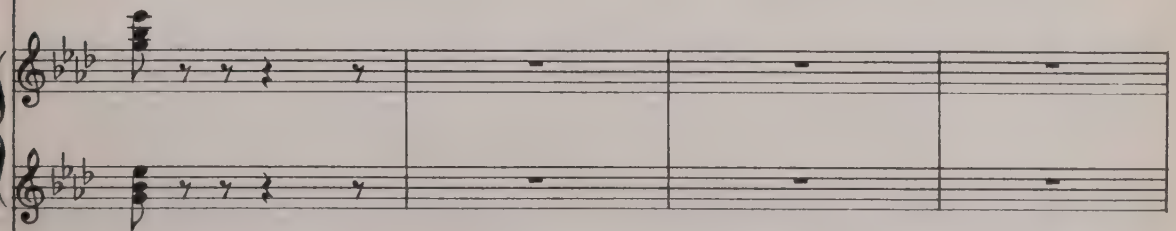
die, I shall have to be con - tent - ed With - a tu - lip or - lil -



He - will have to be con - tent - ed With - a tu - lip or li -



He - will have to be con - tent - ed With - a tu - lip or li -



ly! ly!

pp

8

This system contains the first four measures of the piece. It includes a vocal staff with lyrics 'ly!' and a piano accompaniment. The piano part features a melody in the right hand and chords in the left hand, marked with a piano (*pp*) dynamic and an 8-measure rest.

f

In that case un-pre - ce - dent - ed, Sin - gle he must live and

f

In that case un-pre - ce - dent - ed, Sin - gle he must live and

8

f

This system contains the next four measures. It includes a vocal staff with lyrics 'In that case un-pre - ce - dent - ed, Sin - gle he must live and' and a piano accompaniment. The piano part features a melody in the right hand and chords in the left hand, marked with a forte (*f*) dynamic and an 8-measure rest.

die, He will have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

8

ly! Great - ly pleas'd with one an - o - ther, To get

ly! Great - ly pleas'd with one an - o - ther, To get

ff

ff

mar - ried we de - cide, Each of us will wed the

mar - ried we de - cide, Each of us will wed the

o - ther, No - bo - dy be Bun - thorne's Bride!

o - ther, No - bo - dy be Bun - thorne's Bride!

O vos omnes

Four-part Chorus for Men's Voices
(a cappella)

Ludovico Tommaso da Vittoria
(1540-1605)

Arranged by A. T. D.

Andante *pp*

TENOR I
O vos o - - - mnes

TENOR II
O vos o - - - mnes

BASS I
O vos o - - - mnes

BASS II
O vos o - - - mnes

Accompaniment
(For rehearsal only)

Andante *pp*

qui trans-i tis per vi - - am,

qui trans-i - tis per vi - - am, at -

qui trans-i - tis per vi - am, at -

qui trans-i - tis per vi - - am, at -

qui trans-i - tis per vi - - am, at -

p *poco rall.* *mf* *a tempo*

at - ten - di - te et vi - de - - te:

poco rall. *a tempo* *pp*

ten - di - te et vi - de - - te: si

poco rall. *pp a tempo*

ten - di - te et vi - de - - te: si

poco rall. *pp a tempo*

ten - di - te et vi - de - - te: si

poco rall. *a tempo* *pp*

si - - est do - - lor, si - - mi - lis

p

- est do - lor, si - - - mi - lis si -

p

est do - lor, si - mi - lis, si - - mi - lis - - si -

est do - lor, si - - - - mi - lis

p

p

si - cut do-lor me - - us, si - cut do-lor me - -

- cut do-lor me - - us, si - cut do-lor me - -

- cut do-lor me - - us, si - cut do-lor me - -

p

si - cut do-lor me - -

poco rall.
pp *p*

us, si - cut do-lor me - - us, _____

poco rall.
pp *p*

- us, si - cut do-lor me - - us, _____

poco rall.
pp *p*

- us, si - cut do-lor me - - us, _____

poco rall.
p *p*

- us, si - cut do-lor me - - us, _____

Un poco più vivace

mf *f* *dim. e rall.*

at - ten - di - te ——— u - ni - ver - si po - pu - li

mf *f* *dim. e rall.*

at - ten - di - te u - ni - ver - si po - pu - li

mf *f* *dim. e rall.*

at - ten - di - te u - ni - ver - si po - pu - li

f *f* *dim. e rall.*

at - ten - di - te u - ni - ver - si po - pu - li

Un poco più vivace

mf *f* *dim.* *rall.*

a tempo *p*

et vi - de - - - te do -

a tempo *p*

et ——— vi - - de - te do - lo - rem me - um,

a tempo *p*

et vi - de - - - te do - lo - rem me -

a tempo *p*

et vi - de - - - te do - lo - rem me - um, —

a tempo *p*

poco rit

- lo - rem me - um, do - lo - rem me - um:

poco rit

do - lo - rem me - um, do - lo - rem me - um:

poco rit

um, do - lo - rem me - um, do - lo - rem me - um:

p *poco rit*

do - lo - rem me - um:

poco rit

a tempo *pp*

si est do - lor si - mi -

a tempo *pp*

si est do - lor si - mi -

pp a tempo *mf*

si est do - lor si - mi - lis, si - mi - li -

pp a tempo *mf*

si est do - lor si - mi -

a tempo *pp* *mf* *mf*

p *mf*
 lis si - cut do-lor me - - us, si - cut do-lor
 lis si - cut do-lor me - - us, si - cut
 si - cut do-lor me - - us, si - cut do-lor
 lis si - cut do-lor

pp *rall.* *p*
 me - - us, si - cut do-lor me - - us.
 do-lor me - us, si - cut do-lor me - - us.
 me - - us, si - cut do-lor me - - us.
 me - - us, si - cut do-lor me - - us.

rall. *pp* *p*
 me - - us, si - cut do-lor me - - us.

Hark! all ye lovely saints above

Four-part Chorus for Men's Voices

(a cappella)

Thomas Weelkes (1578(?) - 1623)

Arranged by A. T. D.

Con moto

TENOR I

mf

1. Hark! all ye love - ly saints a - bove, Di - an - a
2. See, see! your Mis - tress bids you cease, And wel - come

TENOR II

mf

1. Hark! all ye love - ly saints a - bove, Di - an - a
2. See, see! your Mis - tress bids you cease, And wel - come

BASS I

mf

1. Hark! all ye love - ly saints a - bove, Di - an - a
2. See, see! your Mis - tress bids you cease, And wel - come

BASS II

mf

1. Hark! all ye love - ly saints a - bove, Di - an - a
2. See, see! your Mis - tress bids you cease, And wel - come

Con moto

Accompaniment
(For rehearsal only)

mf

mf

hath a - greed with love, hath a - greed with love, his
love with love's in - crease, love with love's in - crease, Di -

hath a - greed with love, hath a - greed with love, his
love with love's in - crease, love with love's in - crease, Di -

hath a - greed with love, hath a - greed with love, his
love with love's in - crease, love with love's in - crease, Di -

hath a - greed with love, hath a - greed with love, his
love with love's in - crease, love with love's in - crease, Di -

mf

p

fier - y weap-on to re - move, } Fa la la la la
 an - a hath pro-cur'd your peace. }

p

fier - y weap-on to re - move, } Fa la la la la la la
 an - a hath pro-cur'd your peace. }

p

fier - y weap-on to re - move, } Fa la la la la la la la la
 an - a hath pro-cur'd your peace. }

p

fier - y weap-on to re - move, } Fa la la la la la la
 an - a hath pro-cur'd your peace. }

cresc.

la la la la la la la la la, Fa

cresc.

la, Fa la la la la la la, Fa la la la la

cresc.

la la la la la la la la la, la la la la la la la la la

cresc.

la la, Fa la la la la la la

cresc.

(2nd time, poco rit.) 1. D.S. 2.

la la la la la la la la la la. {Hark! See, la.

(2nd time, poco rit.)

la la la la la la la la la la. {Hark! See, la.

(2nd time, poco rit.)

la la la la la la la. {Hark! See, la.

(2nd time, poco rit.)

la la la la la la la. {Hark! See, la.

(2nd time, poco rit.) 1. D.S. 2.

a tempo f

3. Do you not see how they a - gree? Then cease, fair La -
 4. Cu-pid hath sworn his bow for - lorn To break and burn

a tempo f

3. Do you not see how they a - gree? Then cease, fair
 4. Cu-pid hath sworn his bow for - lorn To break and

a tempo f

3. Do you not see how they a - gree? Then cease, fair
 4. Cu-pid hath sworn his bow for - lorn To break and

a tempo f

3. Do you not see how they a - gree? Then cease, fair
 4. Cu-pid hath sworn his bow for - lorn To break and

a tempo

f

molto legato

- - - dies, why weep
ere La - - dies

molto legato

La - - dies, why weep
burn ere La - - dies

molto legato

La - - dies, why weep
burn ere La - dies

molto legato

La - - dies, why weep
burn ere La - - dies

poco rit. *a tempo*
f(or p)

ye, why weep ye? } Fa la la la la la,
mourn, La - dies mourn. } *a tempo*
f(or p)

poco rit. *a tempo*
f(or p)

ye, why weep ye? } Fa la la la la la,
mourn, La - dies mourn. } *a tempo*
f(or p)

poco rit. *a tempo*
f(or p)

ye, why weep ye? } Fa la la la la la,
mourn, La - dies mourn. } *a tempo*
f(or p)

poco rit. *a tempo*
f(or p)

ye, why weep ye? } Fa la la la la la,
mourn, La - dies mourn. } *a tempo*
f(or p)

Chorus and Finale

From "The Mastersingers of Nuremberg"

For Men's Voices

Richard Wagner (1813-1883)

Arranged by A. T. D.

Moderato molto

TENOR I

TENOR II

BASS I

BASS II

Moderato molto

PIANO Primo

Moderato molto

PIANO Secondo

Orchestra parts may be obtained of the publisher.

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E. C. S. No 309

For all countries

MADE IN U.S.A.

This musical score is divided into three systems, each containing staves for piano (p) and right hand (rh). The first system consists of four staves. The top two staves (treble clef) feature dense, rapid sixteenth-note passages with frequent chromatic alterations. The bottom two staves (bass clef) provide a rhythmic foundation with eighth-note patterns and occasional sixteenth-note runs. The second system also has four staves. The top two staves are marked with a forte *ff* dynamic and contain complex, overlapping melodic lines. The bottom two staves continue the rhythmic accompaniment, with a specific 'rh.' marking on the right-hand staff. The third system consists of four staves, with the top two staves showing intricate sixteenth-note textures and the bottom two staves providing a steady eighth-note accompaniment. The score is characterized by its high level of technical difficulty and complex harmonic language.

ff A -

ff A -

ff A -

ff A -

rit. poco a poco A -

rit. poco a poco A -

fa tempo *p*

wake! draws nigh the break of day; I hear up-on the haw-thorn spray A

fa tempo *p*

wake! draws nigh the break of day; I hear on the haw-thorn spray A

fa tempo *p*

wake! draws nigh the break of day; I hear up - on haw-thorn spray A -

fa tempo *p*

wake! draws nigh the break of day; I hear up - on the spray A -

a tempo *ff* *p dolce*

a tempo *ff* *p dolce*

p dolce p 63

bon - ny lit - tle night - in - gale, His voice re - sounds o'er hill and dale; The

p dolce *f* *p*

bon - ny lit - tle night - in - gale, His voice sounds o'er hill and dale; The

p dolce *f* *p*

bon - ny lit - tle night - in - gale, His voice re - sounds o'er hill and dale; The

p dolce *f* *p*

sweet lit - tle night - in - gale, His voice re - sounds o'er hill and dale;

f *p dolce* *cresc.* *f*

f *p dolce* *cresc.* *f*

cresc. *f*

night de - scends the west - ern sky, And from the east the morn draws nigh; With

cresc. *f*

night de - scends the west - ern sky, And from the east the morn draws nigh; With

cresc. *f*

night de - scends the west - ern sky, And from the east the morn draws nigh; With

cresc. *f*

And from the east the morn draws nigh; With

p *cresc.*

p *cresc.*

64

rit. e dim. *a tempo*

ff *rit. e dim.* *a tempo*

red ar - dor the flush of day Breaks through the cloud-banks dull and

ff *rit. e dim.* *a tempo*

red ar - dor the flush of day Breaks through the cloud - banks

ff *rit. e dim.* *a tempo*

red ar - dor the flush of day Breaks through the cloud - banks dull and

rit. *a tempo*

f *dim.*

f *dim.*

rit. *a tempo*

f *dim.*

Più vivace

p *f* *Hail!* *Hail!*

grey. *p* *f* *Hail!* *Hail!*

grey. *p* *f* *Hail!* *Hail!*

grey. *p* *f* *Hail!* *Hail!*

grey. *p* *f* *Hail!* *Hail!*

Più vivace

p *cresc.*

Più vivace

p *cresc.*

Hail! Nurn - berg's Sachs!

Hail! Hail, Nurn-berg's Sachs! Nurn-berg's

Hail, Nurn-berg's dar - ling Sachs! our Hans

Hail! Nurn-bergs Sachs! Hail! Hans

mf *f*

mf *f*

Hail! Hail! Hail, Nurn - berg's Sachs! *rit poco a poco*

Sachs! Nurn - berg's Sachs! Hail, to Nurn - berg's dar - ling, *rit poco a poco*

Sachs, to Nurn - berg's Sachs! All Hail! Hail! to *rit poco a poco*

Sachs! Hail, Nurn-berg's dar - ling Sachs! All hail! *rit poco a poco*

ff *ff* *rit poco a poco*

Hail! ——— Hail, to — Nurn-berg's dar — — — — — ling
 dar — ling Sachs! Hail, Nurn-berg's dar — — — — — ling
 Nurn-berg's dar — ling, dar — — — — — ling
 Hail, Nurn — berg's dar — — — — — ling

a tempo *ff* Hail! ———
 Sachs! *a tempo* *ff* Hail! ———
 Sachs! *a tempo* *ff* Hail! ———
 Sachs! *a tempo* *ff* Hail! ———
 Sachs! *a tempo* *ff* Hail! ———

ff *a tempo* *ff*

67

This musical score is for the song "Honor Your German Masters". It is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "Hon - or your Ger - - man Mas - - ters, If you would stay dis - as". The piano accompaniment includes a prominent triplet melody in the right hand and a supporting bass line in the left hand. The score is divided into two systems, each containing four staves for the voices and two for the piano.

f Hon - or your Ger - - man Mas - -

f Hon - or your Ger - - man Mas - -

f Hon - or your Ger - - man Mas - -

f Hon - or your Ger - - man Mas - -

ters, If you would stay dis - as

ters, If you would stay dis - as

ters, If you would stay dis - as

ters, If you would stay dis - as

ters; For while they

ters; For while they

ters; For while they

ters; For while they

ff

ff

dwell in ev' - ry - heart though

dwell in ev' - ry - heart though

dwell in ev' - ry - heart though

dwell in ev' - ry - heart though

should de - part the

should de - part the

should de - part the

should de - part the

pride of ho - ly

pride of ho - ly

pride of ho - ly

pride of ho - ly Rome,

Rome, ———— though per - ish — Rome, Still thrives, still —

Rome, ———— though Rome in her pride should pass a - way, Still

Rome, ———— per - - ish Rome, Still thrives at —

though should de - part the pride of Rome, Still thrives at

thrives — at home our sa - cred Ger - man Art, our sa - -

thrives at home our sa - cred Ger - -

home our . sa - cred Ger - man Art, Still thrives —

home our sa - cred Ger - man Art, Still —

8va...

mf

mf

mf

mf

p

p

dim.

dim.

dim.

dim.

mf

mf

mf

mf

p

p

cresc. poco a poco

cred Ger - man Art, Still thrives at -

cresc. poco a poco

man Art, Still thrives here our Art, our

cresc. poco a poco

at home our sa - cred Ger - man Art, Still thrives

cresc. poco a poco

thrives at home - our sa - cred Ger - - man Art, Still

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

rit.

home our sa - cred Ger - man Art, *rit.*

Ger - man Art, sa - cred Ger - man Art, *rit.*

our sa - - cred Ger - - man Art, *rit.* our sa - cred

thrives our sa - - cred Ger - -

rit.

rit.

rit.

Maestoso

sa - cred Ger - man - Art,

Ger - man Art,

Ger - man Art,

man Art,

Maestoso

Maestoso

ff Hail! Sachs! *rit.* Nurn - berg's

ff Hail! Sachs! *rit.* Nurn - berg's

ff Hail! Sachs! *rit.* Nurn - berg's

ff Hail! Sachs! *rit.* Nurn - berg's

dar - ling Sachs!

dar - ling Sachs!

dar - ling Sachs!

dar - ling Sachs!

Poco vivace

Poco vivace

Choruses from "The Yeomen of the Guard"

For Men's Voices

Arthur Seymour Sullivan

(1842-1900)

W. S. Gilbert (1836-1911)

Arranged by A. T. D.

Allegro maestoso

TENOR I

TENOR II

BASS I

BASS II

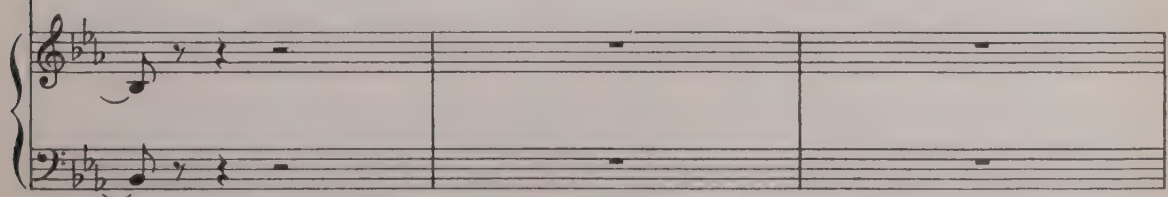
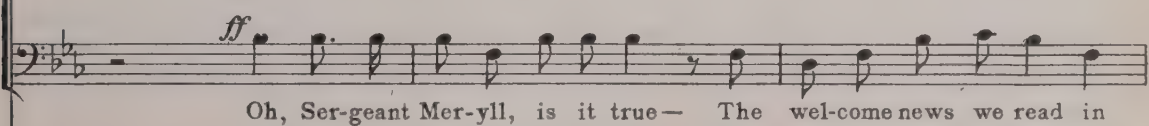
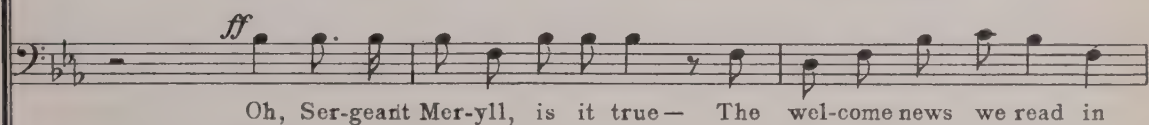
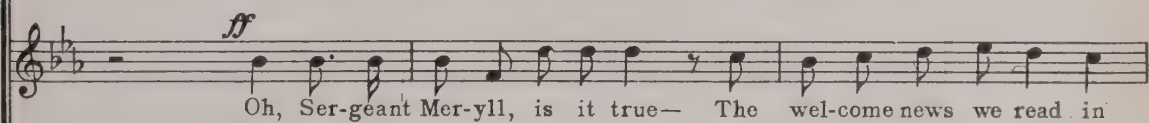
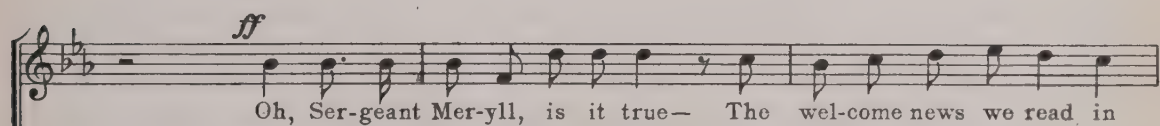
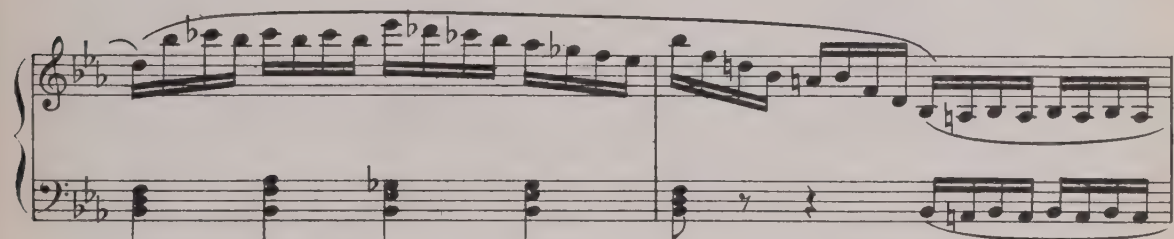
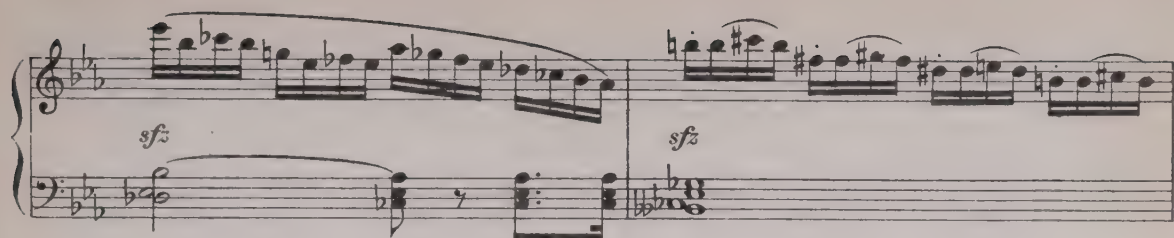
PIANO

Allegro maestoso

ff

brillante

sf



or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

ff

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The lyrics 'Leon - ard Mer - yll!' are repeated on each staff. The piano accompaniment features a right hand with a rapid, ascending and descending scale-like pattern and a left hand with a steady, low-register accompaniment. The tempo marking *ff* (fortissimo) is placed below the piano part.

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics 'Daunt - less he in time of per - il!' are repeated on each staff. The piano accompaniment maintains the same pattern as the first system, with a right hand playing a rapid, ascending and descending scale-like pattern and a left hand providing a steady, low-register accompaniment.

Man of pow - er, Knight - hood's flow - er,

Man of pow - er, Knight - hood's flow - er,

Wel-come to the grim old Tow'r:

Wel-come to the grim old Tow'r:

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The first system contains the vocal parts and piano accompaniment for the first line of the song. The second system contains the vocal parts and piano accompaniment for the second line of the song. The third system contains the vocal parts and piano accompaniment for the third line of the song. The fourth system contains the vocal parts and piano accompaniment for the fourth line of the song. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

Andante

p
The pris-'ner comes to meet his doom; The

p
The pris-'ner comes to meet his doom; The

p
The pris-'ner comes to meet his doom; The

p
The pris-'ner comes to meet his doom; The

block, the heads-man, and the tomb. The fu-n'ral bell be-gins to

block, the heads-man, and the tomb. The fu-n'ral bell be-gins to

block, the heads-man, and the tomb. The fu-n'ral bell be-gins to

block, the heads-man, and the tomb. The fu-n'ral bell be-gins to

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

May Heav'n have mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

— on his soul!

on his— soul!

on his soul! Oh,

on his soul! Oh,

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the lyrics "on his soul!". The piano accompaniment features a complex chordal texture in the right hand and a rhythmic pattern of eighth notes in the left hand.

Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up -

Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up -

The second system of the musical score continues with the same vocal and piano parts. The vocal parts sing the lyrics "Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up -". The piano accompaniment maintains its complex texture, with a piano dynamic marking (*p*) indicated at the beginning of the system.

Of all im - mur'd with - in these walls, To -

on:

on:

day the ver - y wor-thiest falls. Oh, Mer - cy, thou whose

day the ver - y wor-thiest falls. Oh, Mer - cy, thou whose

Oh, Mer - cy, thou whose

Oh, Mer - cy, thou whose

smile_ has_ shone So ma-nya cap-tive heart up - on; _____ Of

smile has shone So ma-nya cap-tive heart up - on; _____ Of

smile has shone So ma-nya cap-tive heart up - on; _____ Of

smile has shone So ma-nya cap-tive heart up - on; Of

cresc.
all im - mur'd with - in these walls, The wor - - -

cresc.
all im - mur'd with - in these walls, The

cresc.
all im - mur'd with - in these walls, The

cresc.
all im - mur'd with - in these walls, The

cresc.
f
Sua bassa.....

dim.
 — thiest, wor - - thiest falls.
dim.
 ve - ry — wor - - thiest falls. Oh,
dim.
 ver - y wor - - thiest falls. Oh,
dim.
 ver - y wor - - thiest falls.

dim.

Sua bassa.....

Oh, Mer - cy!
 Mer - cy! Oh, Mer - cy!
 Mer - cy! Oh, Mer - cy!
 Oh, Mer - cy!

Sua bassa.....

Allegro

cresc. poco a poco *fp* *l.h.* *f*

f As es-cort for the pris-on - er We

f As es-cort for the pris-on - er We

p

f
The dou - ble grat - ings o - pen were, No

f
The dou - ble grat - ings o - pen were, No

sought his cell, in du - ty bound;

sought his cell, in du - ty bound;

pris - on - er at all we found! We hunt - ed high, We

pris - on - er at all we found! We hunt - ed high, We

We hunt - ed low,

We hunt - ed low,

hunt-ed here, The man we sought with anx-ious care Had

hunt-ed here, The man we sought with anx-ious care Had

We hunt-ed there, The man we sought with anx-ious care Had

We hunt-ed there, The man we sought with anx-ious care Had

The piano accompaniment consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes.

van-ish'd in - to emp-ty air! The man we sought with anx-ious care Had

van-ish'd in - to emp-ty air! The man we sought with anx-ious care Had

van-ish'd in - to emp-ty air! The man we sought with anx-ious care Had

van-ish'd in - to emp-ty air! The man we sought with anx-ious care Had

The piano accompaniment continues with similar rhythmic patterns, featuring arpeggiated chords in the right hand and sustained chords in the left hand.

p cresc.

van-ish'd in-to emp-ty air! Ah! _____

p cresc.

van-ish'd in-to emp-ty air! Ah! _____

van-ish'd in-to emp-ty air!

van-ish'd in-to emp-ty air!

p cresc.

Allegro con molto brio

ff

All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

ff

All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

ff

All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

ff

They rave, The grave is cheat-ed of its

Allegro con molto brio

ff

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

The first system consists of four staves. The top two are vocal staves (treble clef) with lyrics. The bottom two are piano staves (bass clef) with accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

The second system also consists of four staves, with the same layout as the first. The lyrics are identical to the first system. The piano accompaniment continues with similar rhythmic patterns.

The third system consists of two piano staves. The left staff features a melodic line with sixteenth-note runs, marked with a '6' (sexta) and a crescendo hairpin. The right staff features a bass line with chords and a 'sfz' (sforzando) marking. The system concludes with a final chord in the right hand.

land, Or his_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

hand Who brings him here a - live or dead, Who brings_____ him_

hand Who brings him here a - live or dead, Who brings_____ him_

hand Who brings him here a - live or dead, Who brings_____ him

hand. Who brings him here a - live or dead, Who brings_____ him_

here, a - live or

here, a - live or

here, a - live or

here, a - live or

dead! A thou - sand marks, a thou - sand

dead! A thou - sand marks, a thou - sand

dead! A thou - sand, thou - sand

dead! A thou - sand, thou - sand

3 3 8 3 3 3 3 3 3 3

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

8

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

Presto

or dead! _____

or dead! _____

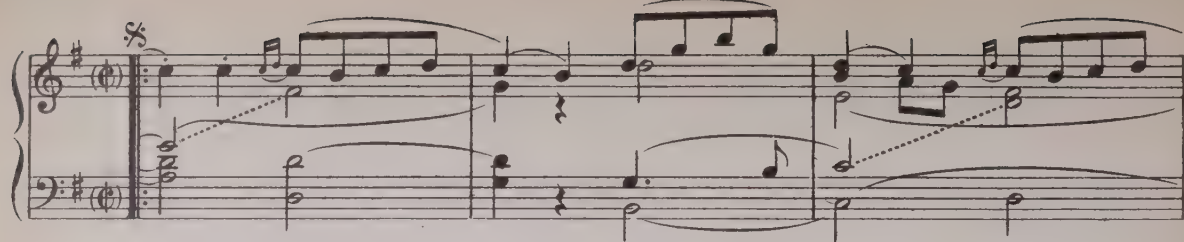
or dead! _____

or dead! _____

Presto

 Allegretto
 (Tempo di Gavotta)

p



p

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

p

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

p

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

seen! _____ Groom a - bout to be be -
 groom! _____ While the fu - n'ral bell is

p

Nev - er, nev - er, nev - er seen! Groom a - bout to be be -
 Gal - lant, gal - lant, gal - lant groom! While the fu - n'ral bell is

seen! Nev - er, nev - er, nev - er seen! Groom a - bout to be be -
 groom! Gal - lant, gal - lant, gal - lant groom! While the fu - n'ral bell is

seen! _____ Groom a - bout to be be -
 groom! _____ While the fu - n'ral bell is

head - ed, In an hour on Tow - er Green!
tol - ling, Tol - ling, tol - ling, Bim - a - boom!

head - ed,
tol - ling, Tow - er, Tow - er, Tow - er,
Bim - a, Bim - a, Bim - a -

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er,
tol - ling, Tol - ling, tol - ling, Bim - a - boom! Bim - a, Bim - a, Bim - a -

head - ed, In an hour on Tow - er Green!
tol - ling, Tol - ling, tol - ling, Bim - a - boom!

— Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or
— Mo - dest maid-en will not tar - ry; Though but six - teen year she

Green! Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or
boom! Mo - dest maid-en will not tar - ry; Though but six - teen year she

Green! Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or
boom! Mo - dest maid-en will not tar - ry; Though but six - teen year she

— Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or
— Mo - dest maid-en will not tar - ry; Though but six - teen year she

dy-ing, For a pret-ty maid-en sigh-ing- Pret-ty maid of sev-en-car-ry, She must mar-ry, she must mar-ry- Though the al-tar be a

dy-ing, For a pret-ty maid-en sigh-ing- car-ry, She must mar-ry, she must mar-ry-

dy-ing, For a pret-ty maid-en sigh-ing- Pret-ty maid of sev-en-car-ry, She must mar-ry, she must mar-ry- Though the al-tar be a

dy-ing, For a pret-ty maid-en sigh-ing- Pret-ty maid of sev-en-car-ry, She must mar-ry, she must mar-ry- Though the al-tar be a

1. D.S. 2.

teen! Sev-en, sev-en, sev-en- teen! tomb-Tow-er, Tow-er, Tow-er tomb!

Sev-en, sev-en, sev-en- teen! Tow-er, Tow-er, Tow-er tomb!

teen! Sev-en, sev-en, sev-en- teen! tomb-Tow-er, Tow-er, Tow-er tomb!

teen! Sev-en, sev-en, sev-en- teen! tomb-Tow-er, Tow-er, Tow-er tomb!

1. D.S. 2.

p

Tow - er tomb! Tow - er tomb! Though the

Tow - er tomb! Tow - er tomb!

Tow - er tomb! Tow - er tomb! Though the

Tow - er tomb! Tow - er tomb! Though the

rit
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

rit
Tow - er, Tow - er, Tow - er tomb!

rit
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

rit
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

(rit.)
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

Allegro brillante

First system of the piano introduction. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

Second system of the piano introduction. The right hand continues the melodic line, and the left hand maintains the accompaniment. A crescendo (*cresc.*) marking is placed above the right hand.

Third system of the piano introduction. The right hand features a more complex melodic passage with some grace notes. A forte (*f*) dynamic marking is placed above the right hand.

First system of the vocal entry. The right hand has a melody starting with a forte (*f*) dynamic. The lyrics "With hap - pi - ness my soul is cloy'd,—" are written below the staff.

Second system of the vocal entry. The right hand continues the melody with a forte (*f*) dynamic. The lyrics "With hap - pi - ness my soul is cloy'd,—" are repeated below the staff.

An empty bass staff line.

An empty bass staff line.

Final system of the piano accompaniment. The right hand has a melody with some rests, and the left hand has a steady eighth-note accompaniment.

This is our joy-day un-al-loy'd!_____

This is our joy-day un-al-loy'd!_____

sf

With hap-pi-ness their souls are cloy'd,_____

ff

Yes, yes!

With hap-pi-ness their souls are cloy'd,_____

Yes, yes!

sf

This is their joy - day un - al - loy'd! —

This is their joy - day un - al - loy'd!

This is their joy - day un - al - loy'd!

This is their joy - day un - al - loy'd!

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

un - al - loy'd, their joy - day un - al -

un - al - loy'd, their joy - day un - al -

un - al - loy'd, their joy - day un - al -

un - al - loy'd, their joy - day un - al -

loy'd, un - al - loy'd!

loy'd, un - al - loy'd!

loy'd, un - al - loy'd!

loy'd, un - al - loy'd!

SOLO

Andante

più lento

Oh, thought - less crew! Ye know not what ye do! At - tend to me,

più lento

Andante

*p**rall.*

Allegro

and shed a tear or two, For I have a song to sing, O!

rall.

Allegro

f* CHORUSf* Sing me your song, O!*f* Sing me your song, O!*f* Sing me your song, O!*f* Sing me your song, O!

It is sung to the moon by a love-lorn loon, Who

fled from the mock-ing throng, O! It's the song of a mer-ry-man

mo-ping mum, Whose soul was sad and whose glance was glum, Who

sipp'd no sup, and who crav'd no crumb, As he sigh'd for the love of a la-dye!

Heigh - dy, Heigh - dy, Mis-er- y me, lack-a- day- deel He

CHORUS

p Ool

p Ool

p Ool

p Ool

Ool

sipp'd no sup and he crav'd no crumb, As he sigh'd for the love of a la - dyel

I have a song to sing, O!

ff Sing me your song, O!

ff Sing me your song, O!

ff Sing me your song, O!

ff Sing me your song, O!

ff Sing me your song, O!

p It is sung with the ring Of the

pp

pp

pp

pp

pp

songs maids sing, Who love with a love life - long, O! It's the

The first system of the musical score. The vocal line is in the bass clef, and the piano accompaniment consists of a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The lyrics are: "songs maids sing, Who love with a love life - long, O! It's the".

song of a mer - ry maid, nest - ling near Who lov'd her lord, but who

The second system of the musical score. The vocal line continues with the lyrics: "song of a mer - ry maid, nest - ling near Who lov'd her lord, but who". The piano accompaniment continues with the same musical texture.

dropp'd a tear At the moan of a mer - ry - man mo - ping - mum, Whose

The third system of the musical score. The vocal line continues with the lyrics: "dropp'd a tear At the moan of a mer - ry - man mo - ping - mum, Whose". The piano accompaniment continues with the same musical texture.

soul was sad and whose glance was glum, Who sipp'd no sup, and who

The fourth system of the musical score. The vocal line continues with the lyrics: "soul was sad and whose glance was glum, Who sipp'd no sup, and who". The piano accompaniment continues with the same musical texture.

crav'd no crumb, As he sigh'd for the love of a la - dye!

The fifth system of the musical score. The vocal line concludes with the lyrics: "crav'd no crumb, As he sigh'd for the love of a la - dye!". The piano accompaniment concludes with the same musical texture.

Heigh - dyl Heigh - dyl Mis-er - y me, lack - a - day - dee! He

CHORUS

p Ool

p Ool

p Ool

p Ool

mf

This system contains a solo vocal line and a four-part chorus. The solo line is in the bass clef with lyrics. The chorus consists of four staves, each with a vocal line and the word 'Ool' below it. The piano accompaniment is in the grand staff, marked *mf*.

sipp'd no sup and he crav'd no crumb, as he sigh'd for the love of a la - dye!

This system continues the solo and chorus from the first system. The solo line and the four-part chorus are present, with the same lyrics and musical notation as the first system.

f *cresc. ed animato*

Ah! _____

f *cresc. ed animato*

Ah! _____

f *cresc. ed animato*

Heigh - dy! Heigh - dy! Mis-er-y me, lack-a-day-deel He sipp'd no sup and he

f *cresc. ed animato*

Ah! _____

Più allegro

f *cresc. ed animato*

ff

Heigh - - -

ff

Heigh - - -

ff

crav'd no crumb as he sigh'd for the love of a la - dye. Heigh - - -

ff

Heigh - - -

ff

dy! _____ Heigh - - - dy! _____

dy! _____ Heigh - - - dy! _____

dy! _____ Heigh - - - dy! _____

dy! _____ Heigh - - - dy! _____

Heigh - - - dy! _____ Heigh - - - dy!

Heigh - - - dy! _____ Heigh - - - dy!

Heigh - - - dy! _____ Heigh - - - dy!

Heigh - - - dy! _____ Heigh - - - dy!

Heigh - - dyl Heigh - - - - -

Heigh - - dyl Heigh - - - - -

Heigh - - dyl Heigh - - - - -

Heigh - - dyl Heigh - - - - -

ff

dyl. _____

dyl. _____

dyl. _____

dyl. _____

ff

8va bassa

Ave verum

Four-part Motet for Men's Voices
(a cappella)

William Byrd (1542-1623)
Arranged by A. T. D.

Andante

TENOR I

*pp**dim.*

A - - ve ve - rum cor - - -

TENOR II

*pp**dim.*

A - - ve ve - rum cor - - -

BASS I

*pp**dim.*

A - - ve ve - rum cor - - -

BASS II

*pp**dim.*

A - - ve ve - rum cor - - -

Andante

Accompaniment
(For rehearsal only)

*pp**dim.**cresc.**dim.*

pus na - tum de Ma - ri - - a Vir - gi - ne,

*cresc.**dim.*

pus na - tum de Ma - ri - - a Vir - gi - ne,

*cresc.**dim.*

pus na - tum de Ma - ri - - a Vir - gi - ne,

*cresc.**dim.*

pus na - tum de Ma - ri - a Vir - - gi - ne,

*cresc.**dim.*Published also for Mixed Voices (E. C. S. Sacred Music, N^o 2393).

See: "Music of the Earliest Times"
by Hadow: Price, \$1.25

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For all countries

pp *p*

Ve - re pas - sum, im - mo - la - tum in

pp

Ve - re pas - sum, im - mo - la - tum

pp *p*

Ve - re pas - sum, im - mo - la - tum in cru -

pp *p*

Ve - re pas - sum, im - mo - la - tum in

dim.

cru - ce pro ho - mi - ne, Cu - jus la - tus per-

p *dim.*

in cru - ce pro ho - mi - ne, Cu - jus la - tus per-

dim.

- ce pro ho - mi - ne, Cu - jus la - tus per-

dim.

cru - ce pro ho - mi - ne, Cu - jus la - tus per-

- fo-ra - - tum un - da flu-xit san-

- fo - ra - tum un - da flu - xit san - gui-ne,

- fo - ra - tum un - da flu - xit san - gui-ne, san-

- fo - ra - tum un - da flu - - xit

- gui - ne; *mf* Es - to no - bis prae - gu - sta - tum,

san - gui - ne; *mf* Es - to no - bis prae - gu - sta - tum, *p* In

- gui - ne; *mf* Es - to no - - bis prae - gu - sta - tum, *p* In

san - gui - ne; *mf* Es - to no - bis prae - gu - sta - tum,

pp O dul - cis, O

dim. *pp* mor - tis ex - a - mi - ne: O dul - cis,

dim. *pp* mor - - - tis ex - a - mi - ne: O dul - cis,

p *dim.* *pp* in mor - tis ex - a - mi - ne: O dul - cis,

mf *cresc. poco a poco* *f* pi - e, O Je - su, Fi - li Ma - ri -

mf *cresc.* *f* O pi - e, O Je - su, Fi - li Ma - ri -

mf *cresc.* *f* O pi - e, O Je - su, Fi - li Ma - ri -

mf *cresc. poco a poco* *f* O pi - e, O Je - su, Fi - li Ma - ri -

mf *cresc. poco a poco* *f*

*dim.**Più mosso**p**dim.**p**dim.**p**dim.**p**Più mosso**dim.**p**rit. poco a poco**dim.**pp**rit. poco a poco**dim.**pp**rit. poco a poco**dim.**pp**rit. poco a poco**dim.**pp**rit. poco a poco**dim.**pp*

Tempo I

ppp *p poco cresc.*

O dul - cis, O pi - e, O Je - - su, Fi -

ppp *p poco cresc.*

O dul - cis, O pi - e, O Je - su, Fi -

ppp *cresc.* *mf*

O dul - cis, O pi - e, O

ppp *p poco cresc.*

O dul - cis, O pi - e, O Je - - su, Fi -

Tempo I

ppp *p poco cresc.* *mf*

mf *p* Più mosso *p*

- li Ma - ri - - - æ: mi - se -

mf *p* *p*

- li Ma - ri - - - æ: mi - se - re - re me - i,

mf *p* *p*

Je - su, Fi - li Ma - ri - - - æ: mi - se - re - re me - i,

mf *p* *p*

li Ma - ri - - - æ: mi - se - re - re

Più mosso

mf *p*

re-re me - i,

mi - se - re - re me -

mi - se - re - re,

mi - se - re - re me - i, mi - se - re - re

mi - se - re - re me -

- i, me -

me - i,

mi - se - re - re me - i, mi - se - re -

rit. poco a poco

dim.

p Adagio

pp rall.

i, me - - - i. A - - - men.

dim.

p

pp rall.

me - - - i. A - - - men.

dim.

p

pp rall.

- - - i. A - - - men.

dim.

p

pp rall.

re me - - - i. A - - - men.

Adagio

rall.

dim.

p

pp

Four-part Chorus for Men's Voices

(a cappella)

Of unknown authorship

Thomas Morley (1557-1603)


Arranged by A. T. D.

Allegro moderato

 $f(2nd\ time, p)$

TENOR I

f *(End time, p)*



1. Shoot, false love, I care not, Spend thy shafts and spare not, }
2. Long thy bow did fear me, While thy pomp did blear me. }

 $f(2nd\ time, p)$

TENOR II

1. Shoot, false love, I care not, Spend thy shafts and spare not, }
2. Long thy bow did fear me, While thy pomp did blear me. }

$$f(2nd\ time, p)$$

BASS I

1. Shoot, false love, I care not, Spend thy shafts and spare not,
2. Long thy bow did fear me, While thy pomp did blear me.

 $f(2nd\ time, p)$

BASS II

1. Shoot, false love, I care not, Spend thy shafts and spare not, }
2. Long thy bow did fear me, While thy pomp did blear me. }

Allegro moderato

Accompaniment
(For rehearsal only)

f (2nd time, p)

Fa la la la la la la

First line of musical notation showing a sequence of notes: Fa, 1a, 1a, 1a, 1a, 1a, 1a, 1a, 1a, Fa.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent melody in the right hand, with a dotted line indicating a connection between the first and second measures. The lyrics are written below the piano part.

Published also for Mixed Voices (E. C. S. Choral Music, No. 1141)

Sir W. H. HADOW: *Music of the earliest times*, price \$1.25

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E. C. S. №436

For all countries

1. 2. *ff*

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

ff

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

ff

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

ff

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

1. 2. *ff*

f

less I weigh thy spite, All na-ked I un - arm me, If thou
art is to de - cieve, And ev-'ry sim-ple lov - er, All thy

f

less I weigh thy—spite, All na-ked I un - arm me, If thou
art is to de - cieve, And ev-'ry sim-ple lov - er, All thy

f

less I weigh thy spite, All na-ked I un - arm me, If thou
art is to de - cieve, And ev-'ry sim-ple lov - er, All thy

f

less I weigh thy spite, All na-ked I un - arm me, If thou
art is to de - cieve, And ev-'ry sim-ple lov - er, All thy

p legato

canst now shoot and harm me. So light-ly I es-teem thee, As
false-hood can dis-cov-er. Then weep, love, and be sor-ry, For

p legato

canst now shoot and harm me. So light-ly I es-teem thee, As
false-hood can dis-cov-er. Then weep, love, and be sor-ry, For

p legato

canst now shoot and harm me. So light-ly I es-teem thee, As
false-hood can dis-cov-er. Then weep, love, and be sor-ry, For

p legato

canst now shoot and harm me. So light-ly I es-teem thee, As
false-hood can dis-cov-er. Then weep, love, and be sor-ry, For

*p**f non legato*

now a child I deem thee. } Fa la la la la la la la la
thou hast lost thy glo-ry. }

f non legato

now a child I deem thee. } Fa la la la Fa la
thou hast lost thy glo-ry. }

now a child I deem thee. }
thou hast lost thy glo-ry. }

f

now a child I deem thee. }
thou hast lost thy glo-ry. }

Fa

la

1a, 1a 1a 1a 1a 1a 1a Fa 1a 1a 1a 1a 1a 1a 1a Fa 1a

1a 1a 1a 1a, Fa 1a 1a 1a, Fa 1a

f non legato

Fa 1a 1a 1a 1a 1a, Fa 1a 1a 1a 1a 1a 1a 1a 1a Fa

1a 1a 1a 1a 1a 1a 1a 1a 1a Fa 1a 1a 1a

cresc.

(2nd time, rit.) *ff*

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a. {^I But 1a.

(2nd time, rit.) *ff*

1a Fa 1a 1a 1a 1a 1a 1a 1a 1a. {^I But 1a.

(2nd time, rit.) *ff*

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a. {^I But 1a.

(2nd time, rit.) *ff*

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a. {^I But 1a.

(2nd time, rit.)

1. 2.

O Jesus, tender Shepherd, hear

Four-part Chorus for Men's Voices

(a cappella)

German Folk-song

Harmonized by Johannes Brahms

Arranged by A.T. D.

Of unknown authorship

Moderato
pp dolce

TENOR I

1. O Je - sus, ten - der Shep - herd, hear: Since
2. Thy Ho - ly Cross their foot - steps guide, And

TENOR II

1. O Je - sus, ten - der Shep - herd, hear: Since
2. Thy Ho - ly Cross their foot - steps guide, And

BASS I

1. O Je - sus, ten - der Shep - herd, hear: Since
2. Thy Ho - ly Cross their foot - steps guide, And

BASS II

1. O Je - sus, ten - der Shep - herd, hear: Since
2. Thy Ho - ly Cross their foot - steps guide, And

Accompaniment
(For rehearsal only)

Moderato
pp dolce

Thou a child didst deign to be, We pray Thee grant these
lead them to thy Heav'n - ly Throne. Thine an - gel host by

Thou a child didst deign to be, We pray Thee grant these
lead them to thy Heav'n - ly Throne. Thine an - gel host by

Thou a child didst deign to be, We pray Thee grant these
lead them to thy Heav'n - ly Throne. Thine an - gel host by

Thou a child didst deign to be, We pray Thee grant these
lead them to thy Heav'n - ly Throne. Thine an - gel host by

JOHANNES BRAHMS: Historical descriptive and analytical account of his entire vocal works by E. Evans, price \$7.50

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E.C.S. No 437

For all countries

chil - dren dear Thy Mer - cy and Thy Bless - ing free. } O
 them a - bide When they in sleep do lie them down; } O

chil - dren dear Thy Mer - cy and Thy Bless - ing free. } O
 them a - bide When they in sleep do lie them down; } O

chil - dren dear Thy Mer - cy and Thy Bless - ing free. } O
 them a - bide When they in sleep do lie them down; } O

chil - dren dear Thy Mer - cy and Thy Bless - ing free. } O
 them a - bide When they in sleep do lie them down; } O

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

pp a tempo

3. Now sleep my dear ones, sleep in peace, The
 4. Good night, good night, in dream - land lie, Till

pp a tempo

3. Now sleep my dear ones, sleep in peace, The
 4. Good night, good night, in dream - land lie, Till

pp a tempo

3. Now sleep my dear ones, sleep in peace, The
 4. Good night, good night, in dream - land lie, Till

pp a tempo

3. Now sleep my dear ones, sleep in peace, The
 4. Good night, good night, in dream - land lie, Till

a tempo

pp

an - gels watch on ei - ther hand, And at thy head and
 wak - ing comes with morn - ing light. The an - gel host is

an - gels watch on ei - ther hand, And at thy head and
 wak - ing comes with morn - ing light. The an - gel host is

an - gels watch on ei - ther hand, And at thy head and
 wak - ing comes with morn - ing light. The an - gel host is

an - gels watch on ei - ther hand, And at thy head and
 wak - ing comes with morn - ing light. The an - gel host is

at thy feet, To guard thee all the night they stand. } O
watch - ing nigh; Good night, my dear ones, fond good night. } O

at thy feet, To guard thee all the night they stand. } O
watch - ing nigh; Good night, my dear ones, fond good night. } O

at thy feet, To guard thee all the night they stand. } O
watch - ing nigh; Good night, my dear ones, fond good night. } O

at thy feet, To guard thee all the night they stand. } O
watch - ing nigh; Good night, my dear ones, fond good night. } O

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

ten - der Shep - - herd, hear, Watch o'er these chil - - dren dear.

Christus factus est

Four-part Chorus for Men's Voices
(a cappella)

Felice Anerio (1560-1614)
Arranged by A. T. D.

Andante
pp

TENOR I
Chri - - - - stus fa - ctus est pro

TENOR II
Chri - - - - stus fa - ctus est pro

BASS I
Chri - - - - stus fa - ctus est pro

BASS II
Chri - - - - stus fa - ctus est pro

Accompaniment
(For rehearsal only)
pp

Andante

no - bis o - be - di - ens us - que ad mor -

no - bis o - be - di - ens us - que ad mor -

no - bis o - be - di - ens us - que ad mor -

no - bis o - be - di - ens

p

Published also for Mixed Voices (L. & E.) (E.C.S. Sacred Music, N^o349.)

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For all countries

- tem, us - que ad mor - - - - tem,

- tem, us - que ad mor - - - - tem,

- tem, us - que ad mor - - - - tem,

us - que ad mor - - - - tem,

poco rit.

poco rit.

poco rit.

poco rit.

mor - - - - tem au - tem cru - - cis.

mor - - - - tem au - tem cru - - cis.

mor - - - - tem au - tem cru - - cis.

mor - - - - tem au - tem cru - - cis.

poco rit.

poco rit.

mor - - - - tem au - tem cru - - cis.

Maestoso

f

Pro-pter quod et De - us, De-us e - xal -

f

Pro-pter quod et e - xal - ta -

f

Pro-pter quod et De - us e - xal - ta - vit, e - xal -

f

Pro-pter quod et De - us e - xal - ta -

Maestoso

f

ta - - vit il - - lum, et de-dit il - li no -

- vit il - - lum, et de-dit il - li no -

ta - - vit il - lum, et de-dit il - li no -

- vit il - - lum, et de-dit il - li no -

Moderato

men, quod est, quod est su - per

men, quod est su - per o - mne no - men, quod -

men, quod est su - per o-mne no - men, quod

men, quod est su-per o - mne no - men, quod

cresc.

cresc.

cresc.

cresc.

Moderato

o - mne, su - per o - mne no - men.

est su - per o - mne no - men.

est o - mne no - men.

est su - per o - mne no - men.

rit.

ff

rit.

ff

rit.

ff

rit.

ff

rit.

ff

cresc.

The Campbells are coming

Four-part Chorus for Men's Voices

Scotch Air
Arranged by A.T.D.

Vivace

TENOR I

TENOR II

BASS I

BASS II

Four vocal staves (Tenor I, Tenor II, Bass I, Bass II) in 6/8 time, measures 1-4. All staves contain whole rests.

Vivace

PIANO Primo

Two staves for Piano Primo in 6/8 time, measures 1-4. Both staves contain whole rests.

Vivace

PIANO Secondo

ppp

sempre staccato

8^{va} bassa.....

Two staves for Piano Secondo in 6/8 time, measures 1-4. The music is marked *ppp* and *sempre staccato*. The bottom staff has a dotted line labeled *8^{va} bassa.....* below it.

Four staves for piano accompaniment, measures 5-8. The top two staves (treble and alto clefs) contain whole rests. The bottom two staves (bass and 8va bassa) contain the piano accompaniment melody.

pp
 Ho ho ho ho ho ho
pp
 Ho ho ho ho ho ho
p
 The Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in', O -

pp
pp
8va bassa

ho ho ho ho ho ho
 ho ho ho ho ho ho ho
 ho, O - ho! The Camp-bells are com-in' To bon - nie Loch Le-ven; The

8va bassa

ho ho ho ho ho ho ho

ho ho ho ho ho ho ho

mf Camp-bells are com-in', O - ho, O - ho! Up - on the Lo-mands I

p

8va bassa.....

ho ho ho ho ho ho ho ho ho ho

ho ho ho ho ho ho ho ho ho ho

lay, I lay, - Up - on the Lo-mands I lay, I lay, I look - ed down - to

8va bassa.....

ho ho ho ho ho ho ho ho ho

bon-nie Loch Le-ven, And saw three bon-nie perch-es play. The

f

8va bassa

mf ho ho ho ho ho ho ho ho ho

mf ho ho ho ho ho ho ho ho ho

mf ho ho ho ho ho ho ho ho ho

Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in', O -

mf

mf sempre staccato

8va bassa

ho ho ho ho ho ho ho ho ho ho ho ho ho

ho ho ho ho ho ho ho ho ho ho ho ho ho

ho ho ho ho ho ho ho ho ho ho ho ho ho

ho, O - ho! The Camp-bells are com-in' To bon - nie Loch Lev-en, The

8^{va} bassa

ho ho ho ho ho ho ho, La la la la la

ho ho ho ho ho ho ho, La la la la

ho ho ho ho ho ho ho, The

Camp-bells are com-in', O - ho, O - ho! The great Ar-gyle he

8^{va} bassa

la la la la la la la la la la la la la la

great Ar-gyle—he goes be-fore, and guns do roar—Wi' goes be-fore,— He makes the can-nons and guns do roar Wi'

8va bassa.....

la la la la la la la la la la la la la la

sound o' trump-et, pipe—and drum;— The Camp-bells are com-in', O— sound— o' trump-et, pipe—and drum;— The Camp-bells are com-in', O—

8va bassa.....

ff

la la la la, The Camp-bells are com-in', O - ho, O - ho! The

ff

la la la la, The Camp-bells are com-in', O - ho, O - ho! The

ff

ho, o - ho! Ho ho ho ho

ff

ho, o - ho! Ho ho ho ho

ff

8va

8va bassa

Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to

Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to

ho ho ho, O - ho! The Camp-bells are com-in' to

ho ho ho, O - ho! The Camp-bells are com-in' to

8va

bon - nie Loch Lev-en, The Camp-bells are com-in', O - ho, O - ho! The

bon - nie Loch Lev-en, The Camp-bells are com-in', O - ho, O - ho! The

bon - nie Loch Lev-en, The Camp-bells are com-in', O - ho, O - ho! The

bon - nie Loch Lev-en, The Camp-bells are com-in', O - ho, O - ho! The

8.....

Camp-bells they are all in arms, Their loy - al faith and truth to show; Wi'

Camp-bells they are all in arms, Their loy - al faith and truth to show; Wi'

Camp-bells they are all in arms, Their loy - al faith and truth to show; Wi'

Camp-bells they are all in arms, Their loy - al faith and truth to show; Wi'

8.....

8.....

ban - ners rat - tling in — the wind, — The Camp-bells are com-in', O -

ban - ners rat - tling in — the wind, — The Camp-bells are com-in', O -

ban - ners rat - tling in — the wind, — The Camp-bells are com-in', O -

ban - ners rat - tling in — the wind, — The Camp-bells are com-in', O -

8

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

8

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The

8

Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to
 Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to
 Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to
 Camp-bells are com-in', O - ho, O - ho! The Camp-bells are com-in' to
 8.....

bon - nie Loch Lev-en, The Camp-bells are com-in', Hur-rah!
 bon - nie Loch Lev-en, The Camp-bells are com-in', Hur-rah!
 bon - nie Loch Lev-en, The Camp-bells are com-in', Hur-rah!
 bon - nie Loch Lev-en, The Camp-bells are com-in', Hur-rah!
 8.....

E. C. S. No 439

How sweet, how fresh this vernal day

Four-part Chorus for Men's Voices

(a cappella)

Stephen Paxton

(1735-1787)

Arranged by A. T. D.

Of unknown authorship

Andante

TENOR I *p* How sweet, how fresh this ver-nal day! How *cresc.*

TENOR II *p* How sweet, how fresh this ver - nal day! How *cresc.*

BASS I *p* How sweet, how fresh this ver-nal day! How *cresc.*

BASS II *p* How sweet, how fresh this ver - nal day! How *cresc.*

Accompaniment
(For rehearsal only)

Andante

p *cresc.*

mf mu - si - cal — the air! Na - ture was nev - er seen so

mf mu - si - cal the air! Na - ture was nev - er seen — so

mf mu - si - cal the air! Na - ture was nev - er seen — so

mf mu - si - cal the air! Na - ture was nev - er seen so

mf

gay, — Were but my Sil - via near. Hush, wan-ton, wan-ton

gay, Were but my Sil - via near. Hush, wan-ton, wan-ton

gay, Were but my Sil - via near.

gay, Were but my Sil - via near. Hush, hush,

birds! Hush, wan-ton, wan-ton birds!

birds! wan-ton, wan-ton, Hush, wan-ton, wan-ton birds, wan-ton, wan-ton

pp Hush, wan-ton, wan-ton birds! Hush, hush, wan-ton, wan-ton

Hush, wan-ton birds! Hush, hush, wan-ton

Your am-'rous song a-larms my ten - der breast; Re -
 birds! Your am-'rous song a-larms my ten - der breast; Re -
 birds! Your am-'rous song a-larms my ten - der breast; Re -
 birds! Your am-'rous song a - larms, a-larms my ten - der breast; Re -

tire, sweet whist - ling winds, be - gone! Re - tire, re -
 tire, sweet whist - ling winds, be - gone! Re - tire, re -
 tire, sweet whist - ling winds, be - gone! Re - tire, re -
 tire, sweet whist - ling winds, be - gone! Re - tire, re -

be - gone, *pp*

tire, sweet whist - ling winds, be - gone! Re - tire, re -

tire, sweet whist - ling winds, be - gone! *pp* Re - tire, re -

tire, sweet whist - ling winds, be - gone!

tire, sweet whist - ling winds, be - gone! *pp* Re -

cresc. poco a poco

tire, sweet whist - ling winds, be - gone, sweet whist - ling winds, be -

cresc. poco a poco

tire, sweet whist - ling winds, be - gone, sweet whist - ling winds, be -

cresc. poco a poco

Re - tire, re - tire, be - gone, be -

cresc. poco a poco

tire, sweet whist - ling winds, be - gone, sweet whist - ling winds, be -

cresc. poco a poco

poco rit. *f*

gone, gone, _____ be -

poco rit. *f*

gone, _____ be - gone, re - - tire, be -

poco rit. *f*

gone, _____ be -

poco rit. *f*

gone, _____ be - gone, _____ Re - tire, sweet whist-ling winds, be -

poco rit. *f*

a tempo *p*

gone! Re - tire, 'tis Love's re-quest, Re - tire, 'tis Love's re - quest.

a tempo *p*

gone! Re - tire, 'tis Love's re-quest, Re - tire, 'tis Love's re - quest.

a tempo *p*

gone! Re - tire, 'tis Love's re - quest, Re - tire, 'tis Love's re - quest.

a tempo *p*

gone! Re - tire, 'tis Love's re - quest, Re - tire, 'tis Love's re - quest.

a tempo *p*

Les trois filles d'un prince

Four-part Chorus for Men's Voices
with Tenor Solo
(a cappella)

French-Canadian Folk-song
Arranged by A. T. D.

TENOR SOLO *Allegretto* *f*

CHORUS *Allegretto* 1. Der -

TENOR I

TENOR II *mf* La

BASS I

BASS II *mf* La

PIANO *Allegretto* *f* *mf*

riè - re chez mon pè - re, Vo - le, mon cœur, vo - le, {Der -
(2) trois fil - les d'un prin - ce, } {Sont

la la la la la la la. La

la la la la la la la. oo La

For rehearsal only

riè - re chez mon pè - re, Ly a - t - un pom - mier doux.
trois fil - les d'un prin - ce, Sont en - dor - mies des - sous.

f
Der - Sont

la la la la la la la. Der - Sont

la la la la la la la. Der - Sont

la. oo. Der - Sont

riè - re chez mon pè - re, Vo - le, mon cœur, vo - le, { Der - Sont
trois fil - les d'un prin - ce, }

riè - re chez mon pè - re, Vo - le, mon cœur, vo - le, { Der - Sont
trois fil - les d'un prin - ce, }

riè - re chez mon pè - re, Vo - le, mon cœur, vo - le, { Der - Sont
trois fil - les d'un prin - ce, }

riè - re chez mon pè - re, Vo - le, mon cœur, vo - le, { Der - Sont
trois fil - les d'un prin - ce, }

p legato

Ly a-t-un
Sont en - dor -

riè - re chez mon pè - re, L'y a-t-un pom-mier doux.
trois fil - les d'un prin - ce, Sont en - dor-mies des - sous.

riè - re chez mon pè - re, L'y a-t-un pom-mier doux.
trois fil - les d'un prin - ce, Sont en - dor-mies des - sous.

riè - re chez mon pè - re.
trois fil - les d'un prin - ce.

riè - re chez mon pè - re, L'y a-t-un pom-mier doux.
trois fil - les d'un prin - ce, Sont en - dor-mies des - sous.

pom-mier doux, doux, doux, L'y a-t-un pom - mier doux.
mies des - sous, sous, sous, Sont en - dor - mies des - sous.

*p**legato*

Ly a-t-un
Sont en - dor -

*mm**p**mm*

(*poco rit.*) 1.&2. *a tempo* | 3. *a tempo*

2. Sont 3. La

poco rit. 1.&2. *a tempo* | 3. *a tempo*

poco rit. *a tempo* *mf* | *a tempo* *mf*

pom-mier doux, doux, doux, L'y a-t-un pom - mier doux.) La sous. La

mies des - sous, sous, sous, Sont en - dor - mies des - sous.)

poco rit. 1.&2. *a tempo* | 3. *a tempo*

poco rit. *a tempo* *mf* | *a tempo* *mf*

La La

poco rit. 1.&2. *a tempo* | 3. *a tempo*

(3) plus jeun' se ré - veil - le, } Vo - le, mon cœur, vo - le, } La
 (4) a - mants sont en guer - re, } Nos
 (5) ga - gnent la ba - tail - le, } S'ils

la la la la la la la. La

la la la la la la la, La

plus jeun' se ré - veil - le: Ma soeur, voi - là le jour.
 a - mants sont en guer - re: Ils com - bat - tent pour nous.
 ga - gnent la ba - tail - le, Ils au - ront nos a - mours.

f
 La
 Nos
 S'ils

la la la la la la la. *f*

la la la la la la la. *f*

f
 La
 Nos
 S'ils

la. oo.

plus jeun' se ré - veil - le, } Vo - le, mon cœur, vo - le, { La
 a - mants sont en guer - re, } Nos
 ga - gnent la ba - tail - le, } S'ils

plus jeun' se ré - veil - le, } Vo - le, mon cœur, vo - le, { La
 a - mants sont en guer - re, } Nos
 ga - gnent la ba - tail - le, } S'ils

p legato

Ma soeur, voi -
 Ils com - bat -
 Ils au - ront

plus jeun' se ré - veil - le: Ma soeur, voi - là le jour.
 a - mants sont en guer - re: Ils com - bat - tent pour nous.
 ga - gnent la ba - tail - le, Ils au - ront nos a - mours.

plus jeun' se ré - veil - le: Ma soeur, voi - là le jour.
 a - mants sont en guer - re: Ils com - bat - tent pour nous.
 ga - gnent la ba - tail - le, Ils au - ront nos a - mours.

là le jour, jour, jour, Ma soeur, voi - là le jour.
 tent pour nous, nous, nous, Ils com - bat - tent pour nous.
 nos a - mours, mours, mours, Ils au - ront nos a - mours.

*p**oo**p legato*

Ma soeur, voi -
 Ils com - bat -
 Ils au - ront

*p**mm**p**mm*

(*poco rit.*) 3. & 4. *f* a tempo

4. Nos
5. S'ils

poco rit. 3. & 4. a tempo

00

poco rit. mf a tempo

là le jour, jour, jour, Ma soeur, voi - là le jour. } La
tent pour nous, nous, nous, Ils com - bat - tent pour nous. }
nos a - mours, mours, mours, Ils au - ront nos a -

poco rit. 3. & 4. a tempo

00

poco rit. mf a tempo

00

La

poco rit. 3. & 4. a tempo

mf

5. *ff* a tempo molto rit.

Qu'ils per - dent ou qu'ils ga - gnent, Ils les au - ront tou - jours!

5. *ff* a tempo molto rit.

Qu'ils per - dent ou qu'ils ga - gnent, Ils les au - ront tou - jours!

ff a tempo molto rit.

mours. Qu'ils per - dent ou qu'ils ga - gnent, Ils les au - ront tou - jours!

5. *ff* a tempo molto rit.

Qu'ils per - dent ou qu'ils ga - gnent, Ils les au - ront tou - jours!

ff a tempo molto rit.

Qu'ils per - dent ou qu'ils ga - gnent, Ils les au - ront tou - jours!

5. a tempo molto rit.

ff

II

Là-bas, sur ces montagnes

Four-part Chorus for Men's Voices
with Tenor Solo
(a cappella)

French-Canadian Folk-song
Arranged by A.T.D.

TENOR SOLO *Andante* *p* *Là - bas, sur*

CHORUS *Andante* *pp*

TENOR I *pp*

TENOR II *pp*

BASS I *p*

BASS II *p*

Accompaniment *Andante* *p*
(For rehearsal only)

ces mon - tag - nes Où j'en - ten - dis pleu - rer,

Ah! c'est la voix de ma mai - tres - se; Je vais al -

ler la con - so - ler. Ah!

qu' - avez - vous, — mai — tres - se? Qu'a - vous à

The first system of the musical score consists of six staves. The top staff is the vocal melody in B-flat major (two flats), with lyrics 'qu' - avez - vous, — mai — tres - se? Qu'a - vous à'. The following four staves are piano accompaniment, with the first two in the right hand and the last two in the left hand. The piano part features a simple harmonic accompaniment with sustained notes and some melodic movement. The bottom staff is the grand staff (treble and bass clef) for the piano accompaniment.

tant pleu - rer? Ah! si je — pleur', c'est —

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal melody starts with the lyrics 'tant pleu - rer?' and then 'Ah! si je — pleur', c'est —'. The piano accompaniment continues with similar harmonic support. The system includes six staves: vocal melody, four piano accompaniment staves (two right hand, two left hand), and a grand staff at the bottom.

de ten - dres - se, C'est de vous a - voir

trop ai - mé.

rit. pp *ppp*

rit. pp *ppp*

rit. pp *ppp*

rit. pp *ppp*

rit. *pp* *ppp*

III

J'entends le moulin

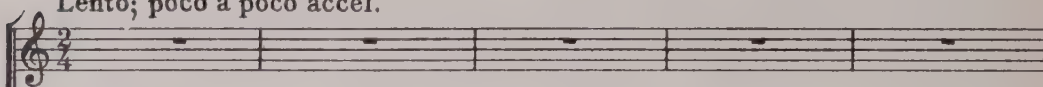
Chorus for Men's Voices

French-Canadian Folk-song

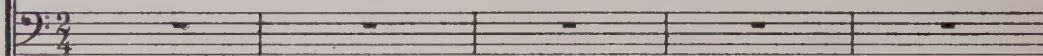
Arranged by A.T.D.

Lento; poco a poco accel.

TENOR

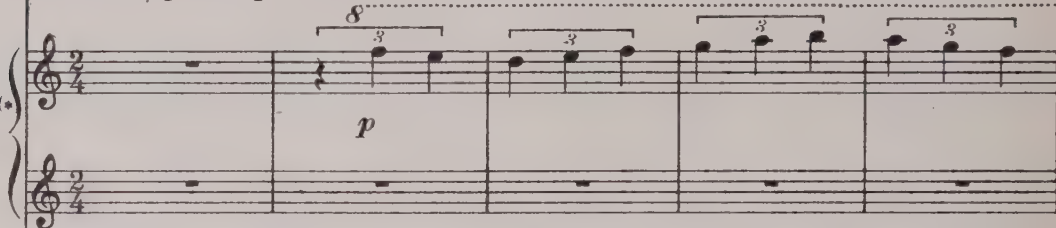


BASS



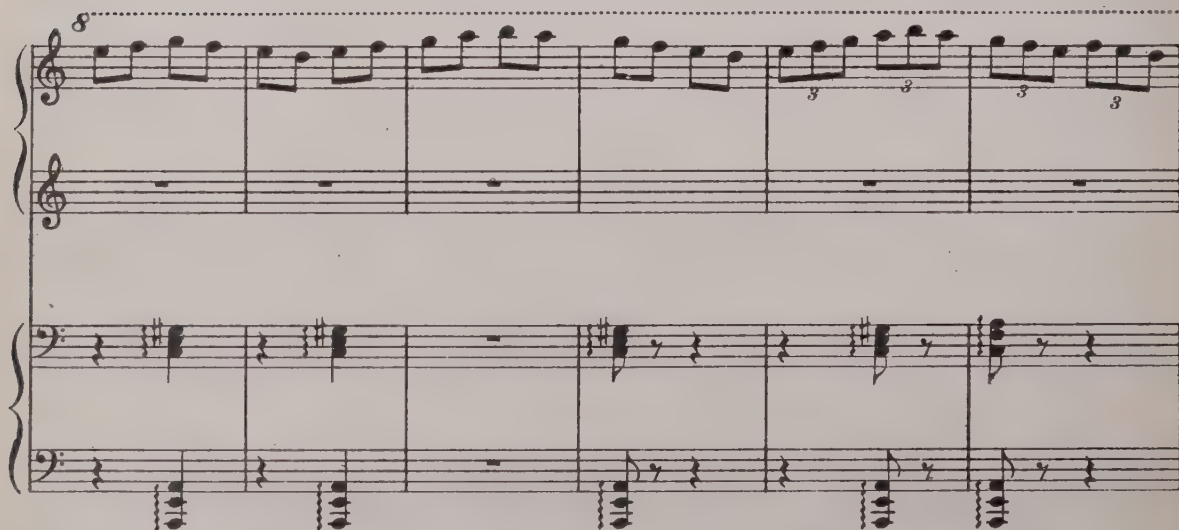
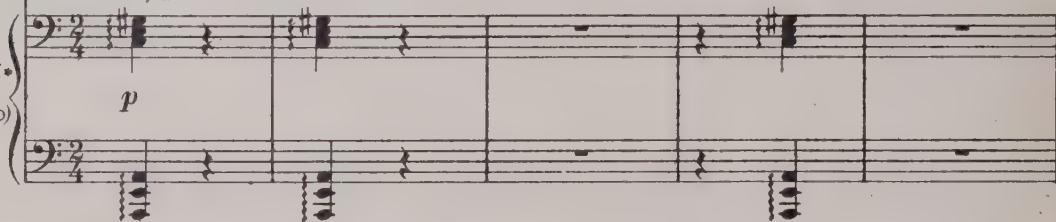
Lento; poco a poco accel.

PIANO^(*)
(Primo)



Lento; poco a poco accel.

PIANO^(*)
(Secondo)



^{*)} The accompaniment is intended as a background for the voices, and therefore should not follow the dynamics of the vocal part, but should maintain a practically uniform dynamic throughout. A gradual *crescendo* to the middle of the third verse may be made by the voices, with a corresponding *diminuendo* to the end of the piece.

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For all countries

First system of music, measures 1-4. The upper staff (treble clef) contains a melody with eighth notes and triplets, marked with a '3' and a '9'. The lower staff (bass clef) contains a bass line with eighth notes and triplets, also marked with a '3' and a '9'. The music is in 3/4 time.

Allegretto

Second system of music, measures 5-8. The upper staff (treble clef) contains a melody with eighth notes and triplets, marked with a '3' and a '9'. The lower staff (bass clef) contains a bass line with eighth notes and triplets, also marked with a '3' and a '9'. The music is in 3/4 time.

Allegretto

Third system of music, measures 9-12. The upper staff (treble clef) contains a melody with eighth notes and triplets, marked with a '3' and a '9'. The lower staff (bass clef) contains a bass line with eighth notes and triplets, also marked with a '3' and a '9'. The music is in 3/4 time.

1. J'en - tends le

1. J'en - tends le

mou - lin ti-que, ti-que, ta - que, J'en - tends le mou - lin ta - que.

mou - lin ti-que, ti-que, ta - que, J'en - tends le mou - lin ta - que.

1. Mon pèr-éa fait bâ - tir mai - son.) J'en-tends le mou - lin ta -

2. Mon pè - re fai - tes - moi z'un don.)

(1. & 2.) J'en-tends le mou - lin ta -

que. { L'a fait bâ - tir à trois pi - gnons. } Ti-que, ta -
 { Don - nez-moi donc vo - tre mai - son. }

que. (1. & 2.) Ti-que, ta -

que, ti-que, ta - que. J'en - tends le mou - lin ti-que, ti-que

que, ti-que, ta - que. J'en - tends le mou - lin ti-que, ti-que

ta - que, J'en - tends le mou - lin ta - que. Ti - que, ti - que,

ta - que, J'en - tends le mou - lin ta - que.

The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal parts have lyrics underneath. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line in the left hand.

ta - que, ti - que, ti - que, ta - que, Ti - que, ti - que, ta - que, ti - que te.

The second system continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment continues with the same rhythmic pattern. A *D.S.* (Da Capo) marking is at the end of the system.

The third system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand continues the eighth-note melody, and the left hand continues the bass line. A *D.S.* marking is at the end of the system.

The fourth system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The right hand continues the eighth-note melody, and the left hand continues the bass line. A *D.S.* marking is at the end of the system.

3. Ma fil - le, pro - met - tez - moi donc, } J'en - tends le mou - lin ta -
 4. J'ai - merais mi - eux que la mai - son, }

(3. & 4.) J'en - tends le mou - lin ta -

que, { De n'ja-mais ai - mer les gar - çons. } Ti-que, ta -
 { De - vienne en cen - dre et en char - bon. }

que. Ti-que, ta

que, ti-que, ta - que. J'en - tends le mou - lin ti-que, ti-que

que, ti-que, ta - que. J'en - tends le mou - lin ti-que, ti-que

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The vocal lines are in treble and bass clefs, and the piano part is in grand staff (treble and bass clefs). The music is in a 2/4 time signature, indicated by a '2' over the first measure. The lyrics are 'que, ti-que, ta - que. J'en - tends le mou - lin ti-que, ti-que'.

ta - que, J'en - tends le mou - lin ta - que.

ta - que, J'en - tends le mou - lin ta - que.

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The vocal lines continue with the lyrics 'ta - que, J'en - tends le mou - lin ta - que.' The piano accompaniment continues with the same musical notation. The system concludes with a double bar line.

Ti - que, ti - que, ta - que, ti - que, ti - que, ta - que, Ti - que, ti - que,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Ti - que, ti - que, ta - que, ti - que, ti - que, ta - que, Ti - que, ti - que," with notes corresponding to each syllable. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests.

ta - que, ti - que te. 5. Et vous, mon

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ta - que, ti - que te. 5. Et vous, mon". The piano accompaniment continues with similar melodic and harmonic patterns, including some rests and a repeat sign.

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes some triplets in the right hand and rests in the left hand. The system concludes with a repeat sign and a final chord in the piano accompaniment.

pèr, sur le pi - gnon, J'en - tends le mou - lin ta -

J'en - tends le mou - lin ta -

The piano accompaniment for the first system consists of two staves. The upper staff contains two measures of triplets, each marked with a '3' and a fermata. The lower staff contains two measures of chords, each marked with a '3' and a fermata.

que, Vous vous chauffez les ta - lons. Ti-que, ta -

que, Ti-que, ta -

The piano accompaniment for the second system consists of two staves. The upper staff contains two measures of triplets, each marked with a '3' and a fermata. The lower staff contains two measures of chords, each marked with a '3' and a fermata.

que, ti-que, ta - que, J'en - tends le mou - lin ti-que, ti-que,

que, ti-que, ta - que, J'en - tends le mou - lin ti-que, ti-que,

ta - que, J'en - tends le mou - lin ta - que.

ta - que, J'en - tends le mou - lin ta - que.

This image shows a page of musical notation, likely a score for a piano piece. The notation is written on a grand staff, which consists of two staves joined by a brace on the left. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '8' in the top left corner. The notation is arranged in four systems, each with a grand staff. The first system has a treble staff with a melodic line and a bass staff with a harmonic line. The second system has a treble staff with a melodic line and a bass staff with a harmonic line. The third system has a treble staff with a melodic line and a bass staff with a harmonic line. The fourth system has a treble staff with a melodic line and a bass staff with a harmonic line. The notation is written in a clear, legible style, with notes and rests clearly defined. The page is numbered '8' in the top left corner.

rit. poco a poco

rit. poco a poco

pp

Detailed description: This musical score is for a piano piece, spanning measures 1 through 12. The notation is arranged in three systems. The first system (measures 1-4) features a treble staff with a melodic line of eighth notes, some grouped in triplets, and a bass staff with a simple accompaniment. The second system (measures 5-8) continues the melodic line in the treble and adds a more active bass line with eighth notes and chords. The third system (measures 9-12) shows the melodic line moving to the bass staff, while the treble staff provides a harmonic accompaniment with chords. The tempo marking 'rit. poco a poco' appears twice, indicating a gradual deceleration. The dynamic marking 'pp' (pianissimo) is placed at the beginning of measure 12. The key signature has one sharp (F#), and the time signature is 2/4.

Les anges dans nos campagnes

Angels o'er the fields were flying

Four-part Chorus for Men's Voices

(a cappella)

Of unknown authorship
English version by H. W. K.Old French Carol
Arranged by A. T. D.

Allegretto

TENOR I *mf*

1. Les an - ges dans nos cam - pa - gnes
 2. Ber - gers, pour qui cet - te fê - te!
 1. An - gels o'er the fields were fly - ing,
 2. Shep - herds, for whom this lau - da - tion,

TENOR II *mf*

BASS I *mf*

1. Les an - ges dans nos cam - pa - gnes
 2. Ber - gers, pour qui cet - te fê - te!
 1. An - gels o'er the fields were fly - ing,
 2. Shep - herds, for whom this lau - da - tion,

BASS II *mf*

PIANO
(For rehearsal only) *mf*

Allegretto

pp

Ont en - ton - né l'hym - ne des cieux, Et l'é - cho de
 Quel est l'ob - jet de tous ces chants? Quel vain - queur, quel -
 Sound - ed a hymn from heav'n on high; Moun - tain ech - oes
 Where - fore do all these an - thems ring? What vic - tor, what

pp

Ont en - ton - né l'hym - ne des cieux, Et l'é - cho de
 Quel est l'ob - jet de tous ces chants? Quel vain - queur, quel -
 Sound - ed a hymn from heav'n on high; Moun - tain ech - oes
 Where - fore do all these an - thems ring? What vic - tor, what

pp

Also published for Women's Voices, Two-part, (E.C.S. Choral Songs, No 1029).

nos mon-ta - gnes Re - dit ce chant mé - lo - di - eux:
 le con-quê - te Mé - ri - te ces cris - tri - om-phants?
 all re - ply - ing Cast far and wide the - glad - some cry:
 con - qu'ring na - tion Calls forth this fes - tal - ca - rol - ing?

nos mon - ta - gnes Re - dit ce chant mé - lo - di - eux:
 le con - quê - te Mé - ri - te ces cris tri - om - phants?
 all re - ply - ing Cast far and wide the glad - some cry:
 con - qu'ring na - tion Calls forth this fes - tal ca - rol - ing?

Glo - - - - - ri - a

Glo - - (o) - - - (o) - - - ri - a

Glo - - - - - (o) - - - (o) - ri - a

Glo - - - - - (o) - - - (o) - ri - a

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is D major (two sharps), and the time signature is 4/4. The lyrics are 'in ex-cel-sis De-o! Glo-ri-a in ex-cel-sis De-o!'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is presented in a clear, legible format with standard musical notation.

- - - - - ri - a in ex - cel - sis De - o!
 - - - - - ri - a in ex - cel - sis De - o!
 - (o) - - - - - ri - a in ex - cel - sis De - o!
 (o) - - - - - (o) - ri - a in ex - cel - sis De - o!
 (Piano accompaniment)

mf

3. Ils an - non - cent la nais - san - ce
 4. Cher - chons tous l'heu - reux vil - la - ge
 3. They an - nounce the birth and glo - ry
 4. Seek we all the hap - py dwell - ing

mf

3. Ils an - non - cent la nais - san - ce
 4. Cher - chons tous l'heu - reux vil - la - ge
 3. They an - nounce the birth and glo - ry
 4. Seek we all the hap - py dwell - ing

mf

pp

Du li - bé-ra - teur d'Is - ra - ël, Et, pleins de re -
 Qui l'a vu naî - tre sous ses toits; Of - frons - lui le
 Of Him who saves all Is - ra - el; And to spread the
 That has be-held His birth to - day; Un - to Him our

pp

Du li - bé-ra - teur d'Is - ra - ël, Et, pleins de re -
 Qui l'a vu naî - tre sous ses toits; Of - frons - lui le
 Of Him who saves all Is - ra - el; And to spread the
 That has be-held His birth to - day; Un - to Him our

pp

con - nais - san - ce, Chan - tent en ce jour so - len - nel:
 tendre hom - ma - ge Et de nos cœurs et de nos voix!
 joy - ful sto - ry, Thus to the Lord their an - them swell:
 prais - es tell - ing Bid we our hearts and voic - es say:

con - nais - san - ce, Chan - tent en ce jour so - len - nel:
 tendre hom - ma - ge Et de nos cœurs et de nos voix!
 joy - ful sto - ry, Thus to the Lord their an - them swell:
 prais - es tell - ing Bid we our hearts and voic - es say:

Glo - ri - a

Glo - (o) - (o) - ri - a

Glo - (o) - (o) - ri - a

Glo - (o) - (o) - ri - a

in ex-cel-sis De-o! Glo - - - - -

in ex-cel-sis De-o! Glo - - - - -

in ex-cel-sis De-o! Glo - - - - - (o) - - - - -

in ex-cel-sis De-o! Glo - - - - - (o) - - - - -

- - - - - ri-a in ex-cel-sis De-o!

- - - - - ri-a in ex-cel-sis De-o!

- (o) - - - - - ri-a in ex-cel-sis De-o!

(o) - - - - - (o) - ri-a in ex-cel-sis De-o!

- - - - - ri-a in ex-cel-sis De-o!

- - - - - ri-a in ex-cel-sis De-o!

- - - - - ri-a in ex-cel-sis De-o!

- - - - - ri-a in ex-cel-sis De-o!

To all you Ladies now on land

Three-part Glee for Men's Voices
(unaccompanied)

Edited by H. Clough-Leigher

John Wall Callcott
(1766-1821)

Allegretto con anima

TENOR I
1. To all you La - dies now on land, We

TENOR II
1. To all you La - dies now on land, We

BASS
1. To all you La - dies now on land, We

PIANO
(For rehearsal only)

Allegretto con anima

cresc.

men at sea in - dite; But first would have you un - der - stand, How

cresc.

men at sea in - dite; But first would have you un - der - stand, How

cresc.

men at sea in - dite; But first would have you un - der - stand, How

cresc.

mf

hard it is to write: The Mu - ses now and Nep - tune, too, We

mf

hard it is to write: The Mu - ses now and Nep - tune, too, We

mf

hard it is to write: The Mu - ses now and Nep - tune, too, We

mf

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

cresc. *f* *poco rit.*

a tempo *p*

With a fa la la la la la la la, With a fa, —

a tempo *p*

With a fa la la la la la la la, With a fa la la la

a tempo *p*

With a fa la la la

a tempo *p*

cresc. *mf*

With a fa la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la, With a fa la la, With a

cresc. *mf*

fa la la la la la la, — With a fa la la la

fa la la la la la la, — With a fa la la la

fa la la la la, —

f

la la la, With a fa, — With a

la la la, With a fa la la la la la la la, With a

f

With a fa la la la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la la.

fa la la la la, With a fa la la la la, With a fa la la la la la la.

fa la la, With a fa la la, With a fa la la la la.

p

2. In Jus - tice you can - not re - fuse, To think of our dis -
 3. And now we've told you all our loves, And like - wise all our

p

2. In Jus - tice you can - not re - fuse, To think of our dis -
 3. And now we've told you all our loves, And like - wise all our

p

2. In Jus - tice you can - not re - fuse, To think of our dis -
 3. And now we've told you all our loves, And like - wise all our

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In hopes this dec - la - ra - tion moves, Some

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In hopes this dec - la - ra - tion moves, Some

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In — hopes this dec - la - ra - tion moves, Some

cresc.

mf

cer - tain hap - pi - ness; All these de - signs are — but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cer - tain hap - pi - ness; All these de - signs are but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cer - tain hap - pi - ness; All these de - signs are but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cresc. *f* *poco rit.*

selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. *f* *poco rit.*

selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. *f* *poco rit.*

selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. *f* *poco rit.*

a tempo *p*

With a fa la la la la la la, With a fa, _____

a tempo *p*

With a fa la la la la la la, With a fa la la la la

a tempo *p*

With a fa la la la la

a tempo *p*

cresc. *mf*

With a fa la la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la, With a fa la la, With a

cresc. *mf*

fa la la la la la la, — With a fa la la la la

fa la la la la la la, — With a fa la la la la

fa la la la la, —

la la la, With a fa, — With a

la la la, With a fa la la la la la la la, With a

With a fa la la la la la la la, With a

fa la la la la la, With a fa la la la la la, With a fa la la la la la la la. D.S.

fa la la la la la, With a fa la la la la la, With a fa la la la la la la la. D.S.

fa la la, With a fa la la, With a fa la la la la la. D.S.

The Trysting Place

Der Gang zum Liebchen

Four-part Chorus for Men's Voices

Johannes Brahms. Op. 31, N°3
(1833-1897)

Arranged by A.T.D.

English version by
W.G.Rothery

Con moto e grazioso

TENOR I

TENOR II

BASS I

BASS II

Con moto e grazioso

PIANO

p dolce

col Pedale

(poco rit.) *a tempo*
pp dolce e teneramente

The moon-beams are
Es glänzt der Mond

(poco rit.) *a tempo*
pp dolce e teneramente

The moon-beams are
Es glänzt der Mond.

(poco rit.) *a tempo*
pp dolce e teneramente

The moon-beams are
Es glänzt der Mond

(poco rit.) *a tempo*
pp dolce e teneramente

The moon-beams are
Es glänzt der Mond

poco rit. *a tempo*
dim. *pp dolce*

Published also for Mixed Voices (E.C.S. Choral Music, N°391)

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For all countries

cresc.

fall - ing, The night - birds are call - ing. I ride through the
 nie - der, ich soll - te doch wie - der zu mei - nem

cresc.

fall - ing, The night - birds are call - ing. I ride through the
 nie - der, ich soll - te doch wie - der zu mei - nem

cresc.

fall - ing, The night-birds are call - ing, I ride through the
 nie - der, ich soll - te doch wie - der zu mei - nem

cresc.

fall - ing, The night-birds are call - ing, I ride through the
 nie - der, ich soll - te doch wie - der zu mei - nem

cresc.

mp

for - est My la - dy to greet; Oh, dear - est, de - spair not, Nor
 Lieb - chen, wie mag es ihr geh'n? Ach weh, sie ver - zu - get und

mp

for - est My la - dy to greet: Oh. dear - est, de - spair not, Nor
 Lieb - chen, wie mag es ihr geh'n? Ach weh, sie ver - zu - get und

mp

for - est My la - dy to greet; Oh, dear - est, de - spair not, Nor
 Lieb - chen, wie mag es ihr geh'n? Ach weh, sie ver - zu - get und

mp

for - est My la - dy to greet; Oh, dear - est, de - spair not, Nor
 Lieb - chen, wie mag es ihr geh'n? Ach weh, sie ver - zu - get und

mp

deem that I care not, To - night, 'neath thy win - dow, A -
 kla - get, und kla - get, dass sie mich nim - mer im

deem that I care not, To - night, 'neath thy win - dow, A -
 kla - get, und kla - get, dass sie mich nim - mer im

deem that I care not, To - night, 'neath thy win - dow, A -
 kla - get, und kla - get, dass sie mich nim - mer im

deem that I care not, To - night, 'neath thy win - dow, A -
 kla - get, und kla - get, dass sie mich nim - mer im

gain shall we meet, To - night shall we meet 'neath thy
 Le - ben wird seh'n, dass sie mich nim - mer im

gain shall we meet, To - night shall we meet 'neath thy
 Le - ben wird seh'n, dass sie mich nim - mer im

gain shall we meet, To - night shall we meet 'neath thy
 Le - ben wird seh'n, dass sie mich nim - mer im

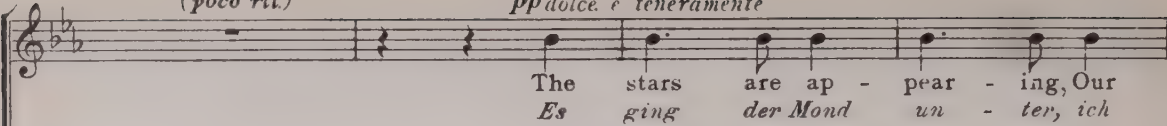
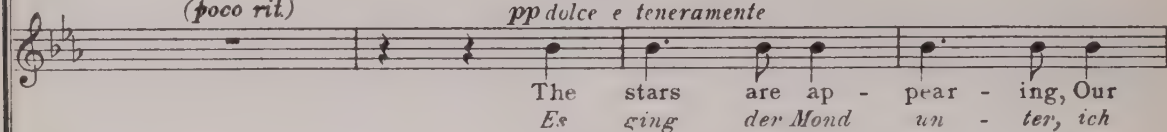
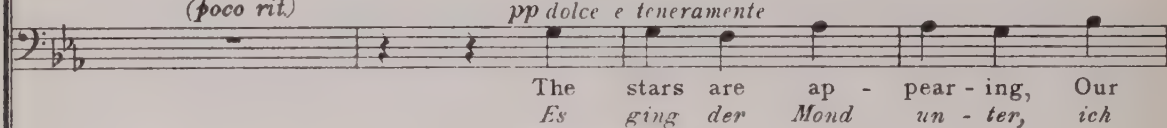
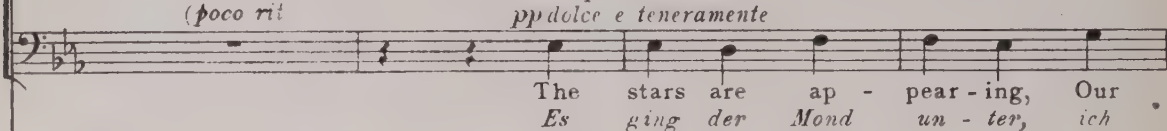
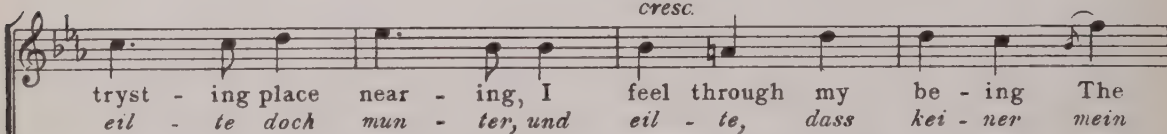
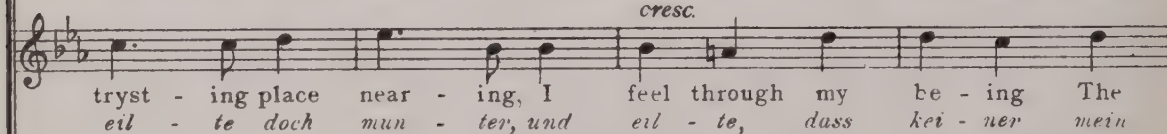
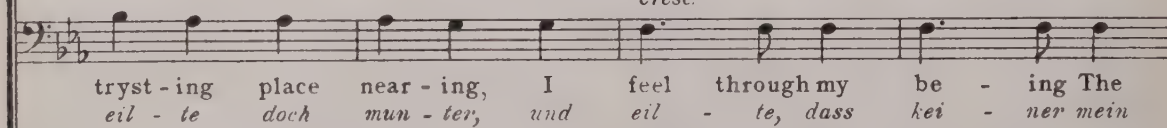
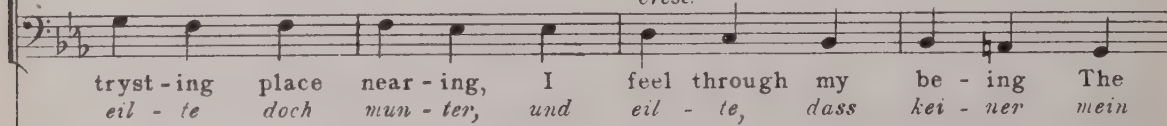
gain shall we meet, To - night shall we meet 'neath thy
 Le - ben wird seh'n, dass sie mich nim - mer im

win - - dow, to - night shall we meet.
 Le - - ben, in Le - ben wird seh'n.

win-dow, to - night, to - night shall we meet.
 Le - ben wird seh'n, in Le - ben wird seh'n.

win-dow, to - night, to - night shall we meet.
 Le - ben wird seh'n, in Le - ben wird seh'n.

win-dow, to - night, to - night shall we meet.
 Le - ben wird seh'n, in Le - ben wird seh'n.

*(poco rit.)**a tempo**pp dolce e teneramente**(poco rit.)**a tempo**pp dolce e teneramente**(poco rit.)**a tempo**pp dolce e teneramente**(poco rit.)**a tempo**pp dolce e teneramente**poco rit.**a tempo**cresc.**cresc.**cresc.**cresc.**cresc.*

mp

lure of her charm;— Oh, night-wind, low sigh-ing, Go
 Lieb - chen ent - führt,— Ihr Täub - chen, o gir - ret, ihr

mp

lure of her charm; Oh, night-wind, low sigh-ing, Go
 Lieb - chen ent - führt, Ihr Täub - chen, o gir - ret, ihr

mp

lure of her charm; Oh, night - wind, low sigh-ing, Go
 Lieb - chen ent - führt, Ihr Täub - chen, o gir - ret, ihr

mp

lure of her charm; Oh, night - wind, low sigh-ing, Go
 Lieb - chen ent - führt, Ihr Täub - chen, o gir - ret, ihr

p *cresc.*

tell her I'm fly - ing, Im - pa - tient to greet her, And
 Lüft - chen, o schwir - ret, dass kei - ner mein Lieb - chen, mein

p *cresc.*

tell her I'm fly - ing, Im - pa - tient to greet her, And
 Lüft - chen, o schwir - ret, dass kei - ner mein Lieb - chen, mein

p *cresc.*

tell her I'm fly - ing, Im - pa - tient to greet her, And
 Lüft - chen, o schwir - ret, dass kei - ner mein Lieb - chen, mein

p *cresc.*

tell her I'm fly - ing, Im - pa - tient to greet her, And
 Lüft - chen, o schwir - ret, dass kei - ner mein Lieb - chen, mein

mf

shield her from harm, Im - pa - tient to greet her, to
 Lieb - chen ent - führt, dass kei - ner mein Lieb - chen, mein

mf

shield her from harm, Im - pa - tient to greet her And
 Lieb - chen ent - führt, dass kei - ner mein Lieb - chen, mein

mf

shield her from harm, Im - pa - tient to greet her And
 Lieb - chen ent - führt, dass kei - ner mein Lieb - chen, mein

mf

shield her from harm, Im - pa - tient to greet her And
 Lieb - chen ent - führt, dass kei - ner mein Lieb - chen, mein

f

greet her, to greet her And shield her from
 Lieb - chen, mein Lieb - chen, mein Lieb - chen ent -

shield her from harm, to greet her And shield her from
 Lieb - chen ent - führt, mein Lieb - chen, mein Lieb - chen ent -

f

shield her from harm, to greet her And shield her from
 Lieb - chen ent - führt, mein Lieb - chen, mein Lieb - chen ent -

shield her from harm, to greet her And shield her from
 Lieb - chen ent - führt, mein Lieb - chen, mein Lieb - chen ent -

pp dim. *poco rit.*

harm, führt,

pp dim. *poco rit.*

harm, führt,

pp dim. *poco rit.*

harm, führt,

pp dim. *poco rit.*

harm, führt,

pp dolce *poco rit.* *a tempo* *p*

sed. *

espressivo

p sempre più calmato

to greet her,
mein Lieb - - chen,

p sempre più calmato

to greet her,
mein Lieb - - chen,

p sempre più calmato

to greet her,
mein Lieb - - chen,

p sempre più calmato

to greet her,
mein Lieb - - chen,

*dim.**pp sempre più calmato**Ad.**pp**poco rit.*

to shield her from harm.
mein Lieb - - chen ent - - führt.

*pp**poco rit.*

to shield her from harm.
mein Lieb - - chen ent - - führt.

*pp**poco rit.*

to shield her from harm.
mein Lieb - - chen ent - - führt.

*pp**poco rit.*

to shield her from harm.
mein Lieb - - chen ent - - führt.

*poco rit.**Ad.**Ad.*

Hunting-Song

*Canto di Caccia**

Unison Chorus for Men's Voices

English version by
Miriam ChaseItalian Folk-song
Arranged by A. T. D.

Vivo e vigoroso *ff*

TENOR
(I and II)

BASS
(I and II)

PIANO

ff *f*

From *E* From *E*

out the ol - ive grove a par - tridge flies: _____ Go
 fra gl'ò - li - vi un' per - ni - ce c'è, _____ V'a

out the ol - ive grove a par - tridge flies: _____ Go
 fra gl'ò - li - vi un' per - ni - ce c'è, _____ V'a

* The elisions in the Italian text are made to assist choruses unfamiliar with the language.
 See: "Choral Technique and Interpretation," by Henry Coward: Price, \$3.75

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E. C. S. N^o 482

For all countries

seize it, good Spa-gno - la, bring it here! From
pren - der - la, — Spa - gno - l'e, tor - na - qua! *E*

seize it, good Spa-gno - la, bring it here! From
pren - der - la, — Spa - gno - l'e, tor - na - qua! *E*

out the ol - ive grove a par - tridge flies: Go
fra gl'o - li - vi un' per - ni - ce c'è, *V'a*

out the ol - ive grove a par - tridge flies: Go
fra gl'o - li - vi un' per - ni - ce c'è, *V'a*

seize it, good Spa-gno - la, bring it here!
pren - der - la, — Spa - gno - l'e, tor - na - qua!

seize it, good Spa-gno - la, bring it here!
pren - der - la, — Spa - gno - l'e, tor - na - qua!

pp

Seek it, Spa-gno - la, and bring it here to me, For un-
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

pp

Seek it, Spa-gno - la, and bring it here to me, For un-
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

p

less you seek it quick - ly, Soon far a - way, 'twill be, _____ Soon
 non la cer - chi to - sto, lon - ta - na se - ne va, _____ lon

less you seek it quick - ly, Soon far a - way, 'twill be, _____ Soon
 non la cer - chi to - sto, lon - ta - na se - ne va, _____ lon

(b)

ff

far a - way, 'twill be, _____ Soon far a - way, 'twill be, _____ To
 ta - na se - ne va, _____ lon - ta - na se - ne va, _____ lon-

far a - way, 'twill be, _____ Soon far a - way, 'twill be, _____ To
 ta - na se - ne va, _____ lon - ta - na se - ne va, _____ lon-

moun-tains far a-way it soon will flee!
 ta-na, la-mon-ta-gna se-ne va!

moun-tains far a-way it soon will flee!
 ta-na, la-mon-ta-gna se-ne va!

PIANO: Primo

PIANO: Secondo

ff
 Near Vi-

ff
 Near Vi-

yon - der moon-lit field flies out a quail: _____ Go
 ci - n'a la lu-mi'un - a qua - glia c'e, _____ V'a

yon - der moon-lit field flies out a quail: _____ Go
 ci - n'a la lu-mi'un - a qua - glia c'e, _____ V'a

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Baritone), and the bottom two are for piano accompaniment. The key signature has two flats (B-flat major). The vocal lines begin with the lyrics 'yon - der moon-lit field flies out a quail:'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

seize it, good Spa-gno - la, bring it here! _____ Near
 pren - der - la, — Spa - gno - l'e, tor - na - qua. _____ Vi -

seize it, good Spa-gno - la, bring it here! _____ Near
 pren - der - la, — Spa - gno - l'e, tor - na - qua. _____ Vi -

The second system continues the musical piece. It follows the same four-staff layout. The vocal lines continue with the lyrics 'seize it, good Spa-gno - la, bring it here!'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

yon - der moon - lit field flies out a quail: _____ Go
 ci n'a la lu-mi'un - a qua - glia c'e, _____ V'a

yon - der moon - lit field flies out a quail: _____ Go
 ci n'a la lu-mi'un - a qua - glia c'e, _____ V'a

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line with eighth notes.

seize it, good Spa-gno - la, bring it here! _____
 pren - der - la, — Spa-gno - l'e, tor - na - qua. _____

seize it, good Spa-gno - la, bring it here! _____
 pren - der - la, — Spa-gno - l'e, tor - na - qua. _____

The piano accompaniment continues with two staves. The right hand features more complex chordal textures, including some triplets, while the left hand maintains a rhythmic bass line.

pp

Seek it, Spa-gno - la, and bring it here to me, For un-
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

pp

Seek it, Spa-gno - la, and bring it here to me, For un-
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

8

p

less you seek it quick - ly, The quail a - far will flee, — The
 non la cer - chi to - sto la qua - glia se - ne va, — la

less you seek it quick - ly, The quail a - far will flee, — The
 non la cer - chi to - sto la qua - glia se - ne va, — la

8

p

quail a - far will flee, — The quail a - far will flee, — A -
 qua - glia se - ne va, — la qua - glia se - ne va, — la

8^{va}

8^{va}

ff

far off yon - der, soon the quail will be!
 qua - glia a - pre l'a - lig se - ne va.

8^{va}

ff

Thou lovest me so dearly

Tu mi vuoi tanto bene

English version by
Miriam Chase

Four-part Chorus for Men's Voices

Italian Folk-song
Arranged by A. T. D.

Andante

TENOR I

TENOR II

BASS I

BASS II

PIANO

p

Thou lov - est me so dear-ly, Thou lov - est me so
Tu mi vuoi tan-to be - ne, Tu mi vuoi tan-to

p

Thou lov - est me so dear-ly, Thou lov - est me so
Tu mi vuoi tan-to be - ne, Tu mi vuoi tan-to

Andante

p

col pedale

(poco rit.)

(poco rit.)

poco rit.

dear - ly, Thou lov - est me so dear - ly, My own I'd
be - ne, Tu mi vuoi tan-to be - ne, Io ti vo'

poco rit.

dear - ly, Thou lov - est me so dear - ly, My own I'd
be - ne, Tu mi vuoi tan-ta be - ne, Io ti vo'

poco rit.

ff a tempo

Dear love,— my hand I'd give thee, Dear love,— my hand I'd
 Dar ti— la man', o ca - ra, Dar - ti— la man', o

ff a tempo

Dear love,— my hand I'd give thee, Dear love,— my hand I'd
 Dar ti— la man', o ca - ra, Dar - ti— la man', o

ff a tempo

make thee! Dear love,— my hand I'd give thee, Dear love,— my hand I'd
 mi a. Dar ti— la man', o ca - ra, Dar - ti— la man', o

ff a tempo

make thee! Dear love,— my hand I'd give thee, Dear love,— my hand I'd
 mi a. Dar ti— la man', o ca - ra, Dar - ti— la man', o

a tempo

ff (For rehearsal only)

f *dim. e poco rit.* *a tempo*

give thee, Dear love,— my hand I'd give thee, But, ah, I dare not!
 ca - ra, Dar ti— la man', o ca - ra, Pe - ro non o - so.

f *dim. e poco rit.* *a tempo*

give thee, Dear love,— my hand I'd give thee, But, ah,— I dare not!
 ca - ra, Dar ti— la man', o ca - ra, Pe - ro non o - so.

f *dim. e poco rit.* *a tempo*

give thee, Dear love,— my hand I'd give thee, But, ah,— I dare not!
 ca - ra, Dar ti— la man', o ca - ra, Pe - ro non o - so.

f *dim. e poco rit.* *p a tempo*

give thee, Dear love,— my hand I'd give thee, But, ah, I dare not! Thy
 ca - ra, Dar ti— la man', o ca - ra, Pe - ro non o - so. La

poco rit. *a tempo*

f *dim.*

ppp
mm (*humming*)

ppp
mm (*humming*)

ppp
mm (*humming*)

dow-er pre-pare, I pray thee, Thy dow-er pre-pare, I pray thee, Thy
do - te ti pre - pa - ra, La do - te ti pre - pa - ra, La

poco rit.
mm

poco rit.
mm

poco rit.
mm

poco rit.
mm

dow-er pre-pare, I pray thee, And I will wed thee.
do - te ti pre - pa - ra, Ed io ti spo - so.

III Tell me, fair one

Dimmi, O bella

English version by
Miriam Chase

Four-part Chorus for Men's Voices
with Tenor Solo

Italian Folk-song
Arranged by A.T.D.

Allegretto

TENOR SOLO

Allegretto
CHORUS *f dim. poco a poco*

TENOR I
Tunk - tunk, tunk-tunk, tunk - tunk, tunk-tunk,

TENOR II
Tunk-a-tunk, tunk-tunk, tunk-a-tunk, tunk-tunk,

BASS I
f dim. poco a poco Tunk-tunk, tunk-tunk,

BASS II
f dim. poco a poco Tunk tunk tunk tunk

PIANO
(For rehearsal only) *f dim. poco a poco*

1. Tell me, fair one, if you're
2. Tell me, dear one, if you're
1. Dim - m'o bel - la, s'il tuo
2. Dim - m'o ca - ra, se tu

p

tunk - tunk, tunk - tunk, tunk - tunk, tunk - tunk,

tunk - a - tunk, tunk - tunk, tunk - a - tunk, tunk - tunk,

tunk - tunk, tunk - tunk,

tunk tunk tunk tunk

feel - ing Those sweet ar - - dors through me
 learn - ing But one pang of this mad
 co - re Pro - v'an - ch'es - sil dol - c'ar
 sen - ti U - no sol di quai tor -

tunk - tunk, tunk - tunk, tunk - tunk, tunk - tunk,
 tunk - tunk, tunk - tunk, tunk - a - tunk, tunk - tunk,
 tunk - tunk, tunk - tunk,
 tunk tunk tunk tunk

steal - ing, Which my bos - om trou - ble
 yearn - ing, Ev - er whirl - ing through my
 do - re Ch'il mio se - no con - tur -
 men - ti Che mi tur - ban' i pen -

tunk - tunk, tunk - tunk, tunk - tunk, tunk - tunk,
 tunk - tunk, tunk - tunk, tunk - a - tunk, tunk - tunk,
 tunk - tunk, tunk - tunk,
 tunk tunk tunk tunk

so; _____ Tell me, for I do not know! } And
 thought; _____ Tell me true, or tell me naught! }
 bo; _____ *Dil-l'a me, per-ch'io nol sol* } E,
 sier; _____ *Dil-l'a me, ma di-m'il ver!* }

tunk - tunk, tunk-tunk, tunk - tunk, tunk-tunk, tunk - tunk, tunk-tunk,
 tunk-a-tunk, tunk-tunk, tunk-a-tunk, tunk-tunk, tunk-a-tunk, tunk-tunk,
 tunk-tunk, tunk-tunk, tunk-tunk,
 tunk tunk tunk tunk tunk tunk

cresc.
 if you ne'er have felt their glow, Tor -
 se non m'a - m'an co - ra, Non

cresc.
 tunk-a - tunk-a - tunk, tunk-tunk, tunk-a - tunk-a - tunk, tunk-tunk,
cresc.
 tunk-a - tunk-a - tunk, tunk-tunk, tunk-a - tunk-a - tunk, tunk-tunk,
cresc.
 tunk-a - tunk-a - tunk, tunk-tunk, tunk-a - tunk-a - tunk, tunk-tunk,
cresc.
 tunk tunk tunk tunk

ment me not with - out hope. The
tor - m'o - gni spe - ran - - - za. L'a

dim.
tunk - a - tunk - a - tunk, tunk - tunk, tunk - a - tunk - a - tunk, tunk - tunk,
dim.
tunk - a - tunk - a - tunk, tunk - tunk, tunk - a - tunk - a - tunk, tunk - tunk,
dim.
tunk - a - tunk - a - tunk, tunk - tunk, tunk - a - tunk - a - tunk, tunk - tunk,
dim.
tunk tunk tunk tunk

dim.

poco rit.
heart that doth a - dore thee so For this a - lone may
man - te che t'a - do - ra Non chie - de al - tra mer-

poco rit.
tunk - tunk, tunk-tunk, tunk - tunk, tunk-tunk, tunk - tunk, tunk-tunk,
poco rit.
tunk-a-tunk, tunk-tunk, tunk-a-tunk, tunk-tunk, tunk-a-tunk, tunk-tunk,
poco rit.
tunk-tunk, tunk-tunk, tunk-tunk,
poco rit.
tunk tunk tunk tunk tunk tunk

poco rit.

1. *a tempo* pray. *ce!* 2. *a tempo* pray. *ce!*

tunk - tunk, tunk - tunk, tunk - tunk, tunk - tunk,

a tempo tunk - a - tunk, tunk - tunk, tunk - a - tunk, tunk - tunk,

a tempo tunk - tunk, tunk - tunk,

a tempo tunk tunk tunk tunk

1. *a tempo* 2. *a tempo*

dim. *rit.* , *ppp*

tunk-a - tunk-a - tunk, tunk - tunk, tunk - tunk, tunk-tunk, tunk.*

dim. *rit.* , *ppp*

tunk-a - tunk-a - tunk, tunk - tunk, tunk-a - tunk, tunk-tunk, tunk.*

dim. *rit.* , *ppp*

tunk-a - tunk-a - tunk, tunk - tunk, tunk-tunk, tunk.*

dim. *rit.* , *ppp*

tunk tunk tunk tunk tunk.*

dim. *rit.* , *ppp*

*To be sung as nearly as possible like a broken chord.

Christ is born of maiden fair

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Four-part Chorus for Men's Voices

Words traditional

Edited by H. Clough-Leigher

Ancient Carol

Un poco allegretto

TENOR I *p* *mp*

1.Christ is born of maid - en fair, — Hark, the her-alds in the air,
3.Christ is come to save man - kind, — As in ho - ly page we find,

TENOR II *p* *mp*

1.Christ is born of maid - en fair, — Hark, the her-alds in the air,
3.Christ is come to save man - kind, — As in ho - ly page we find,

BASS I *p* *mp*

1.Christ is born of maid - en fair, — Hark, the her-alds in the air,
3.Christ is come to save man - kind, — As in ho - ly page we find,

BASS II *p* *mp*

1.Christ is born of maid - en fair, — Hark, the her-alds in the air,
3.Christ is come to save man - kind, — As in ho - ly page we find,

ACCOMP.
(For rehearsal only)

p *mp*

Un poco allegretto

mf *f* *poco rit*

Thus a - dor - ing, des-cant there: In Ex - cel-sis Glo - ri - a!
There-fore this song bear in mind: In Ex - cel-sis Glo - ri - a!

mf *f* *poco rit*

Thus a - dor - ing, des-cant there: In Ex - cel-sis Glo - ri - a!
There-fore this song bear in mind: In Ex - cel-sis Glo - ri - a!

mf *f* *poco rit*

Thus a - dor - ing, des-cant there: In Ex - cel-sis Glo - ri - a!
There-fore this song bear in mind: In Ex - cel-sis Glo - ri - a!

mf *f* *poco rit*

Thus a - dor - ing, des-cant there: In Ex - cel-sis Glo - ri - a!
There-fore this song bear in mind: In Ex - cel-sis Glo - ri - a!

a tempo
mp *cresc.*

2. Shep-herds saw those An - gels bright, — Car - ol - ing in glo-rious light,
4. Vir - gin born, of Thy great grace, — Grant the bliss to see Thy face;

a tempo
mp *cresc.*

2. Shep-herds saw those An - gels bright, — Car - ol - ing in glo-rious light,
4. Vir - gin born, of Thy great grace, — Grant the bliss to see Thy face;

a tempo
mp *cresc.*

2. Shep-herds saw those An - gels bright, — Car - ol - ing in glo-rious light,
4. Vir - gin born, of Thy great grace, — Grant the bliss to see Thy face;

a tempo
mp *cresc.*

2. Shep-herds saw those An - gels bright, — Car - ol - ing in glo-rious light,
4. Vir - gin born, of Thy great grace, — Grant the bliss to see Thy face;

f *ff* *poco rit.*

God His Son is born this night: In Ex - cel - sis Glo - ri - a!
Sing - ing with Thy ran-som'd race: In Ex - cel - sis Glo - ri - a!

f *ff* *poco rit.*

God His Son is born this night: In Ex - cel - sis Glo - ri - a!
Sing - ing with Thy ran-som'd race: In Ex - cel - sis Glo - ri - a!

f *ff* *poco rit.*

God His Son is born this night: In Ex - cel - sis Glo - ri - a!
Sing - ing with Thy ran-som'd race: In Ex - cel - sis Glo - ri - a!

f *ff* *poco rit.*

God His Son is born this night: In Ex - cel - sis Glo - ri - a!
Sing - ing with Thy ran-som'd race: In Ex - cel - sis Glo - ri - a!

Alleluia! To-day is Christ risen

Double Chorus for Men's Voices

(a cappella)

Jacob Händl (1550-1591)

Arranged by A. T. D.

CHORUS I

Moderato

TENOR
I and II

Al-le-lu-ia, Al-le-lu-ia!

BASS
I and II

Al-le-lu-ia, Al-le-lu-ia!

CHORUS II

Moderato

TENOR
I and II

Al-le-lu-ia!

BASS
I and II

Al-le-lu-ia!

Accompaniment
(For rehearsal only)

Moderato

Allegro

Al-le-lu-ia! Al-le-lu-ia, al-le-lu-ia, al-le-lu-

Al-le-lu-ia! Al-le-lu-ia, al-le-lu-ia, al-le-lu-

Allegro

Al-le-lu-ia!

Al-le-lu-ia!

Allegro

I

ia! Al - le - lu -

ia! Al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

II

ia, al - le - lu - ia! the Lord from death a -

I

ia! To - day is Christ the Lord from death a -

ia! To - day is Christ the Lord from death a -

II

le - lu - ia!

le - lu - ia!

mf *cresc.*

ris - en, Al - le - lu - ia!

ris - en, Al - le - lu - ia!

ris - en, Al - le - lu - ia!

Let all the world re - joice and

Let all the world re - joice and

Al - le - lu - ia!

Al - le - lu -

Al - le - lu - ia!

Al - le - lu -

sing, Al - le - lu - ia!

Al - le - lu - ia!

sing, Al - le - lu - ia!

Al - le - lu - ia!

I

ia, al-le-lu-ia, al-le-lu-ia!

II

Al-le-lu-ia, al-le-lu-ia, al-le-lu-

Al-le-lu-ia, al-le-lu-ia, al-le-lu-

I

Al-le-lu-ia!

Al-le-lu-ia! O'er death and hell for aye vic-

II

ia, al-le-lu-ia!

ia, al-le-lu-ia!

I
tor - i - ous, Al - le - lu - ia, al - le - lu - ia, al - le - lu -

II
tor - i - ous, Al - le - lu - ia, al - le - lu - ia, al - le - lu -

I
ia!

II
ia!

Con - quer - or

f
The Lord is ris'n, Con-quer - or all glo - rious. Al - le - lu -
all glo - rious.

f
The Lord is ris'n, Con-quer - or all glo - rious. Al - le - lu -

I *mf* Al - le - lu - ia, al - le - lu - ia, al -

mf Al - le - lu - ia, al - le - lu - ia, al -

II *mf* ia, Al - le - lu - ia! Al - le - lu - ia, al - le - lu -

mf ia, Al - le - lu - ia! Al - le - lu - ia, al - le - lu -

mf

I *poco rit.* le - lu - ia! *f a tempo* Let all the world re - joice and sing:

poco rit. le - lu - ia! *f a tempo.* Let all the world re - joice and sing:

II *poco rit.* ia, *a tempo* - ia, al - le - lu - ia!

poco rit. ia, *a tempo* al - le - lu - ia!

poco rit. *a tempo*

f

I

al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

II

mf *f*

Sing Al -

mf *f*

Sing Al -

mf *f*

I

II

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia,

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

f cresc.

I Al - le - lu - ia, al - le - lu - ia,

f cresc.

Al - le - lu - ia, al - le - lu - ia,

f cresc.

II ia! Al - le - lu - ia, al - le - lu -

f cresc.

ia! Al - le - lu - ia, al - le - lu -

f cresc.

f rit.

I al - le - lu - ia, al - le - lu - ia!

f rit.

al - le - lu - ia, al - le - lu - ia!

f rit.

II ia, al - le - lu - ia!

f rit.

ia, al - le - lu - ia!

rit.

Nicolas Saboly (1614-1675)

Four-part Chorus for Men's Voices

English version by

(a cappella)

Miriam Chase

Burgundian Air

Arranged by A.T.D.

Allegro

TENOR I



*1. Tou-ro-lou-ro - lou-ro! lou gau can-to, É n'es

2. Tou-ro-lou-ro - lou-ro! l'au-ro mé-no, É mé

1. Tou-ro-lou-ro - lou-ro! cocks are wak-ing, And the

2. Tou-ro-lou-ro - lou-ro! cold winds drive me, Make me

TENOR II



BASS I



*1. Tou-ro-lou-ro - lou-ro! lou gau can-to, É n'es

2. Tou-ro-lou-ro - lou-ro! l'au-ro mé-no, É mé

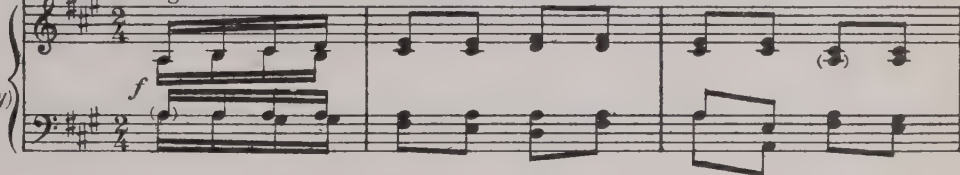
1. Tou-ro-lou-ro - lou-ro! cocks are wak-ing, And the

2. Tou-ro-lou-ro - lou-ro! cold winds drive me, Make me

BASS II



Allegro

PIANO
(For rehearsal only)

pas in-ca-ro jour; Iéu m'en vau en Ter-ro San-to Pèr vè -
 fai bou-fa lei det; Cer-tos iéu siéu bèn en pé-no, Ai pòu
 day is not yet here. For the Ho-ly Land I'm mak-ing, There to
 on my fin-gers blow. Sure-ly I am full of trou-ble, I shall

pas in-ca-ro jour; Iéu m'en vau en Ter-ro San-to Pèr vè -
 fai bou-fa lei det; Cer-tos iéu siéu bèn en pé-no, Ai pòu
 day is not yet here. For the Ho-ly Land I'm mak-ing, There to
 on my fin-gers blow. Sure-ly I am full of trou-ble, I shall

*The Provençal dialect in which this carol is written should be pronounced according to the rules of modern French pronunciation, with the following exceptions: (1) *n* is pronounced like *nn*, never nasal; e.g. *bon* = *bonne*. (2) Final *s* is pronounced; e.g. *pas* = *pas-se*. (3) In diphthongs and triphthongs each vowel is sounded separately, excepting *au* (*ow*) and *ou* (*oo*), e.g. *ai* = *aï*, *iéu* = *iéü*.

ire No - ste Se - gnour. Vo - stu vé - ni? Ven - dras proun
 dé mou - ri dé fré; Hòu dé d'ou - stau! Vou - driéu lou -
 see our Sa-viour dear. You'll come with me? You will come,
 die of cold, I know. Ho! in the lodge! Lodg-ings, I

ire No - ste Se - gnour. Na - ni, na - ni.
 dé mou - ri dé fré; Qui pi - co - a - vau?
 see our Sa-viour dear. No, no, no, no!
 die of cold, I know. Whoknocks be - low?

bèn! Gui - hau - me! Gui - hau - me! Au mens
 ja. Gran - jiè - ro! Gran - jiè - ro! Dur-bès -
 then! Good Wil - liam! Good Wil - liam! If I
 pray! Ho! Farm - er! Ho! Farm - er! O - pen

N'en fa - rai rèn. Gui - hau - me! Gui - hau - me! Au mens
 Siàn tous coui - ja! Gran - jiè - ro! Gran - jiè - ro! Dur-bès -
 No! I'll not go! Good Wil - liam! Good Wil - liam! If I
 Too late. A - way! Ho! Farm - er! Ho! Farm - er! O - pen

s'ieu noun tor-ne plus, fai-mé dire ù - nei Sèt Sau - me. Hé -
 mé, siéu tout ja - la; bou-tas-mé dins la fé-niè - ro! Hé -
 nev - er come a - gain, Have them say the Sev-en Psalms, then. Ah, —
 pray, I'm froz-en — quite! Give me shel-ter in the hay - loft! Ah, —

s'ieu noun tor-ne plus, fai-mé dire ù - nei Sèt Sau - me. Hé -
 mé, siéu tout ja - la; bou-tas-mé dins la fé-niè - ro! Hé -
 nev - er come a - gain, Have them say the Sev-en Psalms, then. Ah, —
 pray, I'm froz-en — quite! Give me shel-ter in the hay - loft! Ah, —

- - las! moun Diéu! Qué — fa - rai iéu? } *Mm (humming)*
 - - las! moun Diéu! Qué — fa - rai iéu? }
 — me, a - las! What — should I do?
 — me, a - las! What — should I do?

- - las! moun Diéu! Qué — fa - rai iéu? Siéu pa-vou-
 - - las! moun Diéu! Qué — fa - rai iéu? Lou pau-re!
 — me, a - las! What — should I do? Tim - id —
 — me, a - las! What — should I do? Wretch - ed —

- - las! moun Diéu! Qué — fa - rai iéu? Siéu pa-vou-
 - - las! moun Diéu! Qué — fa - rai iéu? Lou pau-re!
 — me, a - las! What — should I do? Tim - id —
 — me, a - las! What — should I do? Wretch - ed —

Mm (humming)

*poco rit. e dim.**poco rit. e dim.**poco rit. e dim.**poco rit.**dim.**ff a tempo*

3. Tou - ro - lou - ro - lou - ro! pèr four - tu - no Siéu sour -
 3. Tou - ro - lou - ro - lou - ro! by good for - tune All my

ff a tempo

3. Tou - ro - lou - ro - lou - ro - lou - ro - lou - ro! pèr four - tu - no Siéu sour -
 3. Tou - ro - lou - ro - lou - ro - lou - ro - lou - ro! by good for - tune All my

*(a tempo)**ff*

3. Tou - ro - lou - ro - lou - ro! pèr four - tu - no Siéu sour -
 3. Tou - ro - lou - ro - lou - ro! by good for - tune All my

*(a tempo)**ff*

3. Tou - ro - lou - ro - lou - ro! pèr four - tu - no Siéu sour -
 3. Tou - ro - lou - ro - lou - ro! by good for - tune All my

*a tempo**ff*

ti d'un mi - chant pas; La po - de coum - ta pèr
e - vil plight is past; Yes, of that there's no de -

ti d'un mi - chant pas; La po - de coum - ta pèr
e - vil plight is past; Yes, of that there's no de -

ti d'un mi - chant pas; Tou-ro-lou-ro-lou-ro-lou-ro!
e - vil plight is past; Tou-ro-lou-ro-lou-ro! by good

ti d'un mi - chant pas; Tou-ro-lou-ro-lou-ro-lou-ro!
e - vil plight is past; Tou-ro-lou-ro-lou-ro! by good

u - no! En - fin ai trou - ba lou jas. Bon-jour à tous!
ny - ing! I've the man - ger found at last. Good-day to all!

u - no! En - fin ai trou - ba lou jas. Bon-jour à tous!
ny - ing! I've the man - ger found at last. Good-day to all!

per four - tu - no ai trou - ba lou jas. A - mai à
for - tune I've the man - ger found at last. The same to

per four - tu - no ai trou - ba lou jas. A - mai à
for - tune I've the man - ger found at last. The same to

É qué fa - sès? Ma - ri - o! Ma - ri -
What do you here? Ah! Ma - ry! Ah! Ma ..

É qué fa - sès? Ma - ri - o! Ma - ri -
What do you here? Ah! Ma - ry! Ah! Ma -

vous. Vous lou vé - sès. Ma - ri - o! Ma - ri -
thee! Look thou, and see! Ah! Ma - ry! Ah! Ma -

vous. Vous lou vé - sès. Ma - ri - o! Ma - ri -
thee! Look thou, and see! Ah! Ma - ry! Ah! Ma -

o! Vous e - stru - gué d'un bèu - fiéu, lou ve - ri - ta - ble Mes - si -
ry! Thee I laud for thy dear Son, Be - hold the true Mes - si -

o! Vous e - stru - gué d'un bèu - fiéu, lou ve - ri - ta - ble Mes - si -
ry! Thee I laud for thy dear Son, Be - hold the true Mes - si -

o! Vous e - stru - gué d'un bèu - fiéu, lou ve - ri - ta - ble Mes - si -
ry! Thee I laud for thy dear Son, Be - hold the true Mes - si -

o!
ry!

mf > *p* > *dim.*

o. Bon — Sant Jôu - sè, Sé — mé cré - sè, } *Mm/humming*
 ah! Saint — Jo - seph, good, Trust — me, I pray;

mf > *p* > *dim.*

o. Bon — Sant Jôu - sè, Sé — mé cré - sè, Mé fa-rés
 ah! Saint — Jo - seph, good, Trust — me, I pray; Let me be-

mf > *p* > *dim.*

o. Bon — Sant Jôu - sè, Sé — mé cré - sè, Mé fa-rés
 ah! Saint — Jo - seph, good, Trust — me, I pray; Let me be-

mf > *p* > *dim.*

Bon — Sant Jôu - sè, Sé — mé cré - sè, } *Mm(humming)*
 Saint — Jo - seph, good, Trust — me, I pray;

mf > *p* > *dim.*

rit poco a poco *pp*

rit poco a poco *pp*

vère a - quel en - fant Qu'ieu a - mé tan, Qu'ieu a - mé tan.
 hold this won - drous Child, Whom I so love, Whom I — so love.

rit poco a poco *pp*

vère a - quel en - fant Qu'ieu a - mé tan, Qu'ieu a - mé tan.
 hold this won - drous Child, Whom I so love, Whom I — so love.

rit poco a poco *pp*

rit. poco a poco *pp*

Credo

From "Mass in A-flat"

For Chorus of Men's Voices

Franz Schubert (1797-1828)

Arranged by A.T.D.

Allegro maestoso

TENOR I *p* Cre - do in u - num De - um, ———

TENOR II *p* Cre - do in u - num De - um, ———

BASS I *p* Cre - do in u - num De - um, ———

BASS II *p* Cre - do in u - num De - um, ———

PIANO *f* *p* *f*

f Pa - trem o - mni-po - ten - - tem,

f Pa - trem o - mni-po - ten - - tem,

f Pa - trem o - mni-po - ten - - tem,

f Pa - trem o - mni-po - ten - - tem,

p *f* *f*

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For all countries

①

mf

Fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um

mf

Fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um

mf

Fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um

mf

Fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um

①

mf

②

f

o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

f

o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

f

o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

f

o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num,

②

p

f

p
Et in u-num Do - mi - num Je - sum Chri - stum.

p
Et in u-num Do - mi - num Je - sum Chri - stum.

f
Fi - li - um

f
Fi - li - um

p
f

③ *f* ④
Et ex . Pa - -

f
Et ex Pa - -

p
De - i, Fi - li - um De - i u - ni - ge - ni - tum.

p
De - i, Fi - li - um De - i u - ni - ge - ni - tum.

③ *f* ④

p

tre, Et ex Pa-tre na - tum an-te o - mni-a sae - cu -

p

tre, Et ex Pa-tre na - tum an-te o - mni-a sae - cu -

⑤

p

1a. De - um de De - o; lu - men de

f

1a.

f

De - um,

f

p

De - um, De - um de De - o; lu - men de

⑤

f

p

⑥

lu - mi - ne.

f De - um, *p* De - um ve - rum de

f De - um, *p* De - um ve - rum de

lu - mi - ne.

⑥

f *p*

⑦

ff Ge - ni - tum, ge - ni - tum non

ff De - o ve - ro. Ge - ni - tum, ge - ni - tum non

ff De - o ve - ro. Ge - ni - tum, ge - ni - tum non

ff Ge - ni - tum, ge - ni - tum, non

⑦

ff *sfz*

fa - ctum, Con-sub-stan-ti - a - lem Pa - tri: per quem

fa - ctum, Con-sub-stan-ti - a - lem Pa - tri: per quem

fa - ctum, Con-sub-stan-ti - a - lem Pa - tri: per quem

fa - ctum, Con-sub - stan - ti - a - lem Pa - tri: per quem

sfz

(8)

o - mni-a fa - cta sunt. Qui pro-pter nos ho - mi - nes,

o - mni-a fa - cta sunt. Qui pro-pter nos ho - mi - nes,

o - mni-a fa - cta sunt. Qui pro-pter nos ho - mi - nes,

o - mni-a fa - cta sunt. Qui pro-pter nos ho - mi - nes,

(8)

p

(9)

et pro - pter no - stram sa - lu - tem, de - scen - dit de

et pro - pter no - stram sa - lu - tem, de - scen - dit de

et pro - pter no - stram sa - lu - tem, de - scen - dit de

et pro - pter no - stram sa - lu - tem, de - scen - dit de

(9)

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

(10)

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

(10)

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

poco rit. *f* a tempo

coe - lis, de - scen - dit, de - scen - dit de _____

The image displays a page from a musical score for Franz Schubert's 'Gloria'. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a treble or bass clef. The piano accompaniment is shown in two staves at the bottom, with a grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has one sharp (F#). The lyrics, written in French, are: 'coe - lis, de - scen - dit de coe - lis,'. The piano part includes dynamic markings such as *sfz* (sforzando) and *f* (forte). The score is presented in a clear, legible format with standard musical notation.

11

ff

de _____ coe - - - lis,

ff

de _____ coe - - - lis,

ff

de _____ coe - - - lis,

ff

de _____ coe - - - lis,

11

ff

mf

Aya
bu'ssa

(12)

mf

de _____ coe - - - lis,

de _____ coe - - - lis,

de _____ coe - - - lis,

de _____ coe - - - lis,

(12)

*p**p*

(13) Più lento

p

de _____ coe - - lis.

de _____ coe - - lis.

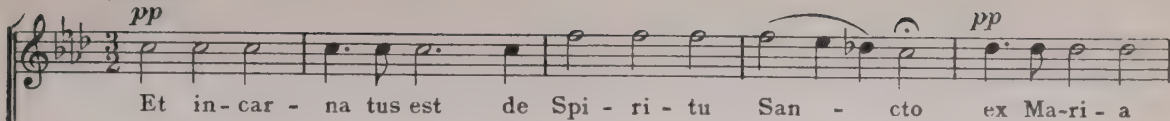
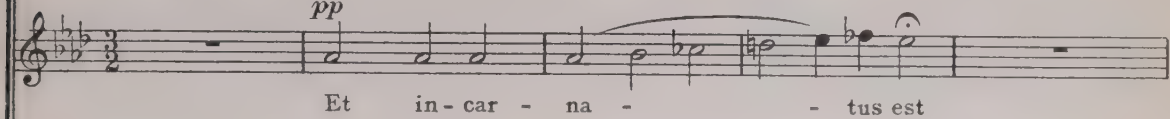
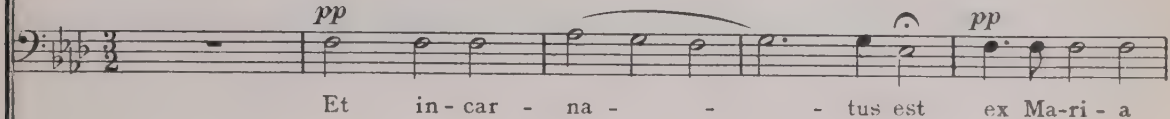
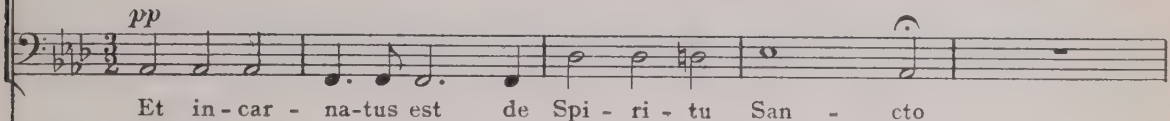
de _____ coe - - lis.

de _____ coe - - lis.

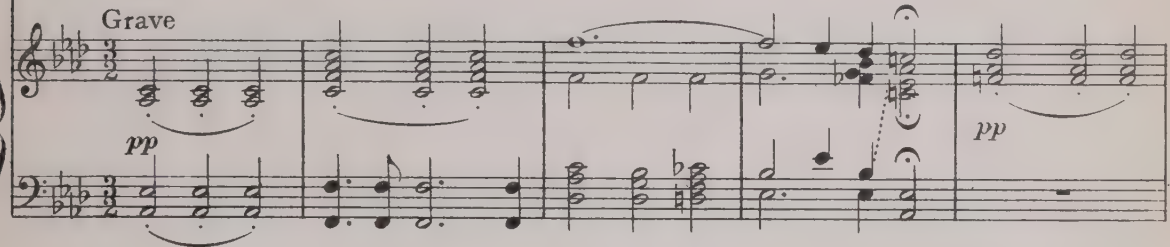
(13) Più lento

p

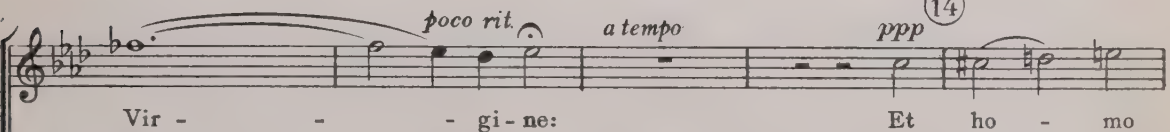
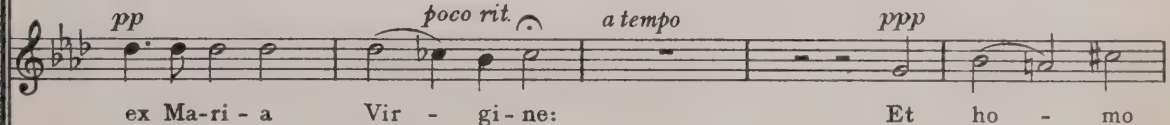
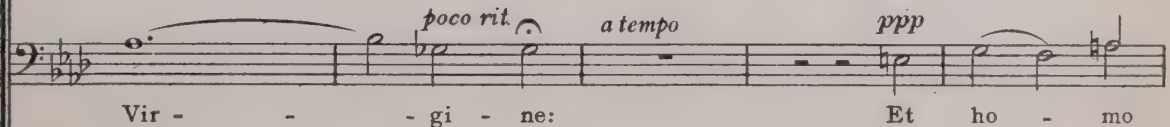
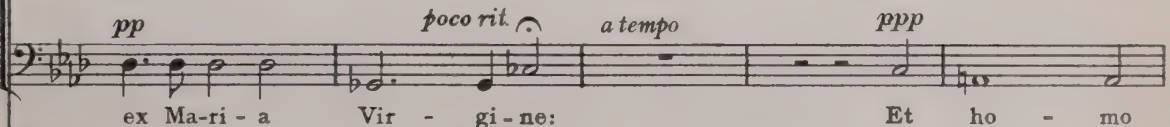
Grave

pp*pp**pp**pp*

Grave

pp*poco rit.**a tempo**ppp*

(14)

*pp**poco rit.**a tempo**ppp**poco rit.**a tempo**ppp**pp**poco rit.**a tempo**ppp**poco rit.**a tempo*

(14)



fa - ctus est. Et in - car - na - tus est

fa - ctus est. Et in - car - na - tus est de Spi - ri - tu San - cto,

fa - ctus est. Et in - car - na - tus est

fa - ctus est. Et in - car - na - tus est de Spi - ri - tu San - cto

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

ex Ma - ri - a Vir - gi - ne:

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

ppp (15) *f*

Et ho - mo fa - ctus est. Cru - - ci

ppp *f*

Et ho - mo fa - ctus est. Cru - - ci

ppp *f*

Et ho - mo fa - ctus est. Cru - - ci

ppp *f*

Et ho - mo fa - ctus est. Cru - - ci

(15) *f*

(16) *mf*

fi - xus, cru - ci - fi - xus e - ti-am pro

mf

fi - xus, cru - ci -

mf

fi - xus, cru - ci - fi - xus

(16) *mf*

no - bis, e - ti-am pro no-bis: Cru - ci -

fi - xus e - ti - am pro no-bis: Cru - ci -

mf cru - ci - fi - xus pro no-bis: Cru - ci -

e - ti-am pro no - - - bis: Cru - ci -

f

(17) fi - xus,

fi - xus, *mf* cru - ci - fi - xus

mf fi - xus, cru - ci - fi - xus e - ti-am pro

fi - xus, *mf* cru - ci -

(17) *sfz* *mf*

mf

(18)

cru - ci - fi - xus pro no-bis:

p dim. poco a poco

e - ti-am pro no - bis: Cru - ci - fi - xus

p dim. poco a poco

no - bis, pro no - bis: Cru - ci - fi - xus

p dim. poco a poco

fi - xus e - ti-am pro no-bis: Cru - ci - fi - xus

(18)

*p dim. poco a poco**pp*

pas - sus

pp

e - ti-am pro no-bis: sub Pon - ti-o Pi - la - to pas - sus

pp

e - ti-am pro no-bis: sub Pon - ti-o Pi - la - to pas - sus

pp

e - ti-am pro no-bis: sub Pon - ti-o Pi - la - to pas - sus

pp

rit. e dim.

et se - pul - - - - - tus est.

rit. e dim.

et se - pul - - - - - tus est.

rit. e dim.

et se - pul - - - - - tus est.

rit. e dim.

et se - pul - - - - - tus est.

rit.

dim.

Tempo I

p cresc. poco a poco

Et re - sur - re - xit ter - ti - a

p cresc. poco a poco

Et re - sur - re - xit ter - ti - a

p cresc. poco a poco

Et re - sur - re - xit ter - ti - a

p cresc. poco a poco

Et re - sur - re - xit ter - ti - a

Tempo I

f

p cresc. poco a poco

di - e se - cun - dum Scri - ptu - ras. Et a -

di - e se - cun - dum Scri - ptu - ras. Et a -

di - e se - cun - dum Scri - ptu - ras. Et a -

di - e se - cun - dum Scri - ptu - ras. Et a -

scen - dit in coe - lum: se - det ad de - xte-ram

scen - dit in coe - lum: se - det ad de - xte-ram

scen - dit in coe - lum: se - det ad de - xte-ram

scen - dit in coe - lum: se - det ad de - xte-ram

ff

Pa - tris; se - - det, se - - det ad

ff

Pa - tris; se - - det, se - - det ad

ff

Pa - tris; se - - det, se - - det ad

ff

Pa - tris; se - - det, se - - det ad

(20)

de - xte-ram Pa - - tris; se - - det,

de - xte-ram Pa - - tris; se - - det,

de - xte-ram Pa - - tris; se - - det,

de - xte-ram Pa - - tris; se - - det,

(20)

sfz

se - det ad de - xte-ram Pa - tris. Et

se - det ad de - xte-ram Pa - tris. Et

se - det ad de - xte-ram Pa - tris. Et

se - det ad de - xte-ram Pa - tris. Et

sfz

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

sfz

sfz

sfz

ca - re vi - vos, et mor -

ca - re vi - vos, et mor -

ca - re vi - vos, et mor -

ca - re vi - vos, et mor -

sffz *sfz* *sfz* *p*

- tu - os: cu - jus re - gni non e - rit

- tu - os: cu - jus re - gni non e - rit

- tu - os: cu - jus re - gni non e - rit

- tu - os: cu - jus re - gni non e - rit

mf *mf*

cresc. e rit.

Più vivo

fi - - - - - nis. _____

cresc. e rit.

fi - - - - - nis. _____

cresc. e rit.

fi - - - - - nis. _____

cresc. e rit.

fi - - - - - nis. _____

Più vivo

rit.

cresc.

*f**ff*

(21)

Et in Spi - ri - tum, in Spi - - - ri-tum

Et in Spi - ri - tum, Spi - ri-tum San - ctum

Et in Spi - ri - tum, in Spi - ri-tum San - ctum

Et in Spi - ri - tum, San - ctum

(21)

San - ctum, Spi - ri - tum San - ctum, Do - mi - num,

Do - mi - num, Spi - ri - tum San - ctum, Do - mi - num,

Do - mi - num, Spi - ri - tum San - ctum, Do - mi - num,

Do - mi - num, San - ctum, Do - mi - num,

22

et vi - vi - fi - can - tem, et _____ vi -

et vi - vi - fi - can - tem, et _____ vi - vi - fi -

et vi - vi - fi - can - tem, et _____ vi - vi - fi -

et vi - vi - fi - can - tem, et vi - vi - fi -

22

sfz

vi - fi - can - tem:

can - tem, et vi - vi - fi can - tem:

can - tem, et vi - vi - fi - can - tem:

can - tem, et vi - vi - fi - can - tem:

23 *p*

qui ex Pa - tre, qui ex -

p

qui ex Pa - tre, qui ex Pa -

p

qui ex Pa - tre, qui ex Pa -

p

qui ex Pa - tre, qui ex

23 *p*

Pa - tre, Fi - li - o - que pro - ce - dit.

- tre, Fi - li - o - que pro - ce - dit.

- tre, Fi - li o - que pro - ce - dit.

Pa - - tre, Fi - li o - que pro - ce - dit.

(24) *f*

Qui cum Pa - tre, qui cum Pa - tre, et

f

Qui cum Pa - tre, qui cum Pa - tre, et

f

Qui cum Pa - tre, qui cum Pa - tre, et

f

Qui cum Pa - tre, qui cum Pa - tre, et

(24) *f*

sfz

Fi - li - o si - mul a - do - ra - tur,

Fi - li - o si - mul a - do - ra - tur,

Fi - li - o si - mul a - do - ra - tur,

Fi - li - o si - mul a - do - ra - tur,

(25)

et con - glo - ri - fi - ca - tur: Qui lo -

et con - glo - ri - fi - ca - tur: Qui lo -

et con - glo - ri - fi - ca - tur: Qui lo -

et con - glo - ri - fi - ca - tur: Qui lo -

(25)

sfz sfz sfz sfz sfz sfz sfz sfz

ff

cu - tus est per Pro - phe-tas. Et u - nam

ff

cu - tus est per Pro - phe-tas. Et u - nam

ff

cu - tus est per Pro - phe-tas. Et u - nam

ff

cu - tus est per Pro - phe-tas. Et u - nam

san - ctam Ca - tho-li - cam et A - po - sto-li - cam Ec - cle -

san - ctam Ca - tho-li - cam et A - po - sto-li - cam Ec - cle -

san - ctam Ca - tho-li - cam et A - po - sto-li - cam Ec - cle -

san - ctam Ca - tho-li - cam et A - po - sto-li - cam Ec - cle -

sfz *sfz* *sfz* *decresc.*

(rit.) (a tempo) (26) *pp*

- si - am. Con - fi - te -

(rit.) (a tempo) *pp*

- si - am. Con - fi - te -

(rit.) (a tempo) *pp*

- si - am. Con - fi - te -

(rit.) (a tempo) *pp*

- si - am. Con - fi - te -

rit. *a tempo* (26)

p *f* *mf*

or u - num Ba - pti - sma in re - mis - si - o -

or u - num Ba - pti - sma in re - mis - si - o -

or u - num Ba - pti - sma in re - mis - si - o -

or u - num Ba - pti - sma in re - mis - si - o -

- nem pec - ca - to - rum.

- nem pec - ca - to - rum.

- nem pec - ca - to - rum.

- nem pec - ca - to - rum.

27 *p*
Et ex-spe-cto re - - - sur - re - cti -

p
Et ex-spe-cto re - - - sur - re - cti -

p
Et ex-spe-cto re - - - sur - re - cti -

p
Et ex-spe-cto re - - - sur - re - cti -

27
f
p
Et ex-spe-cto re - - - sur - re - cti -

o - nem mor - tu - o - rum. Et

o - nem mor - tu - o - rum. Et

o - nem mor - tu - o - rum. Et

o - nem mor - tu - o - rum. Et

p *f*

vi - tam ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri sae - cu - li,

vi - tam ven - tu - ri sae - cu - li,

p

vi - tam ven - tu - ri sae - cu - li.

vi - tam ven - tu - ri sae - cu - li.

vi - tam ven - tu - ri sae - cu - li.

vi - tam ven - tu - ri sae - cu - li.

Piano accompaniment with treble and bass staves.

ff A - - - - - men,

ff A - - - - - men,

ff A - - - - - men,

ff A - - - - - men,

Piano accompaniment with treble and bass staves.

ff

a - - - - men,

ff

a - - - - men,

ff

a - - - - men,

ff

a - - - - men,

p

ff

(28) *Vivace*
p Solo

a - - - - men, a - - - - men,

p Solo

a - - - - men, a - - - - men,

p Solo

a - - - - men, a - - - - men,

p Solo

a - - - - men, a - - - - men,

(28) *Vivace*
p

Four-part vocal setting of "amen". The voices (Soprano, Alto, Tenor, Bass) sing in parallel motion, with the lyrics "a - - men, a - - - - men, a - men,". The piano accompaniment features arpeggiated chords in the right hand and sustained bass notes in the left hand.

Four-part vocal setting of "amen", marked *f* *Tutti*. The voices sing "a - men, a - men, a - men, a - men, a - - -". The piano accompaniment is more active, featuring arpeggiated chords and dynamic markings *f* and *sfz* (sforzando).

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing "men, a - men, a - men,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *sfz* (sforzando) in the first two measures.

(29) Solo

Four voices (Soprano, Alto, Tenor, Bass) in solo sections. The vocal parts sing "a - men, a - men, a - men, a - men, a -". The piano accompaniment is marked *p* (piano) and features a melody in the right hand and a bass line in the left hand.

(29)

Piano accompaniment for the second system. The right hand features a melody with dynamic marking *p* (piano). The left hand provides a bass line.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked *ff* *Tutti* and sing the words "men, a - men, a - men, a - men,". The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts continue with "a - men, a - men, a -". The piano accompaniment continues with a similar arpeggiated texture. The system concludes with a final chord in the piano part.

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing the word "men," with a long note followed by a rest. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, marked with *sfz* (sforzando).

- - - - - men,

- - - - - men,

- - - - - men,

- - - - - men,

sfz *sfz*

Second system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing the word "men," with a long note followed by a rest. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, marked with *p* (piano).

a - - - - men,

a - - - - men,

a - - - - men,

a - - - - men,

p

20

fff
a - - - -

fff
a - - - -

30

cresc.

ff
a - - - -

fff
a - - - - men, a - - - - men.

fff
a - - - - men, a - - - - men.

- - - - men, a - - - - men.

- - - - men, a - - - - men.

ff

8va
bassa

Jubilate Deo

Four-part Chorus for Men's Voices

(a cappella)

Giovanni Gabrieli

(1557-1612)

Arranged by A. T. D.

Vivace

mf

TENOR I

Ju - bi - la - te De - o o - - - - - mnis

TENOR II

Ju - bi - la - te De - o o - - - - -

BASS I

mf

o - - - - - mnis

BASS II

mf

o - - - - -

Vivace

*mf*Accompaniment
(For rehearsal only)

ter - - - - - ra, ———

- mnis ter - - - - - ra, ter - - - - - ra, qui -

ter - - - - - ra, qui -

- - - - - mnis ter - - - - - ra, qui -

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For all countries

a _____ sic be - ne - di - ce - tur, be - ne - di -
 a sic be - ne - di - ce - tur ho - mo, ho - - -
 a sic be - ne - di - ce - tur ho - mo, ho - - -

qui ti - met Do - mi - num, qui ti - met
 ce - - tur _____ ho - mo qui ti - met Do - mi - num.
 mo qui ti - met Do - mi - num, Do - mi - num, Do -
 mo qui ti - met Do - mi - num, qui ti - met Do - mi - num,

[illegible]

③ *mf* Solo (*sempre*) *p*

De - us, De - us Is - ra - el

mf Solo *p* Tutti *p* Solo (*sempre*)

De - us, De - us Is - ra - el, De - us Is - ra - el

mf Solo *p* Tutti *p* Solo Tutti (*sempre*)

De - us, De - us Is - ra - el, De - us Is - ra - el con -

mf Solo *p* Tutti (*sempre*)

De - - us, De - us Is - ra - el con -

③ *mf* *p*

Tutti

con-jun-gat, con-jun-gat, con - jun - gat vos

Tutti *mf*

con-jun-gat, con-jun-gat, con - jun - gat vos et

mf

jun-gat, con - jun-gat, con - jun - gat vos et

mf

jun-gat, con - jun-gat, con - jun - gat vos et

mf

④

Solo Tutti

et ip - se sit vo - bis - cum, sit vo-bis -

Solo Tutti

ip - se, et ip - se, et ip - se sit vo-bis - cum, vo - bis -

Solo Tutti

ip - se, et ip - se, et ip - se sit vo - bis - cum,

Tutti

ip - se, et ip - se sit vo-bis - cum,

④

cresc.

cum, vo - bis - cum, sit vo - bis - cum,

cresc.

cum, sit vo - bis - cum, sit vo-bis -

cresc.

sit vo-bis - cum, et ip - se sit vo - bis - cum, vo-bis -

cresc.

sit vo-bis - cum, sit vo - bis - cum,

cresc.

f mit - - tat vo - - - bis, mit - tat vo -

f cum, mit - - - - - tat vo - -

f cum, mit - - - tat vo - - bis au -

f mit - - - - - tat vo - - -

(5)

f

(6) *p* Tutti Solo

- bis au - xi - li - um de

p Solo *p* Tutti Solo

- bis au - xi - li - um de san - - cto, de

Solo *p* Tutti Solo

xi - li - um de san - cto, au - xi - li - um de

p Solo *p* Tutti (*sempre*)

- bis au - xi - li - um de san - - cto,

(6)

p

(7) *mf* Solo
 san - - cto, tu - e - a - tur
mf Tutti *mf* Solo
 san - - cto, et de Si - on tu - e - a - tur vos, et de Si -
mf Tutti *mf* Solo
 san - - cto, et de Si - on tu - e - a - tur, et de Si -
mf *mf* Solo
 et de Si - on tu - e - a - tur vos, tu - e - a - tur
 (7)
mf *mf*
f Tutti
 vos, tu - e - a - tur, et de Si - on tu - e - a - tur vos,
f Tutti *f* Solo
 on tu - e - a - tur, tu - e - a - tur, tu - e - a - tur, et de
f Tutti *f* Solo
 on, et de Si - on tu - e - a - tur vos, et de
f Tutti *f* Solo
 vos, et de Si - on, et de Si - on tu - e - a - tur vos, tu - e -

Solo (8) *ff* Tutti

tu - e - a - tur vos. Ju - bi - la - te De -

ff Tutti

Si - on tu - e - a - tur vos. Ju - bi - la - te De - o o -

ff Tutti

Si - on, et de Si - on. Ju - bi - la - te De - o, De - o

ff Tutti

a - tur vos. Ju - bi - la - te De - o, ju - bi - la - te De -

(8)

- o o - - - - - mnis ter - ra, o - mnis ter - ra!

- - - - - mnis ter - - - - - ra!

o - - - - - mnis ter - - - - - ra!

- o o - - - - - mnis ter - - - - - ra! Be -

mf

mf

9 *mf*

Be - ne - di - cat vo - bis Do - - - mi - nus

mf Solo

Be - ne - di - cat

mf

Be - ne - di - - cat vo - bis Do - mi - nus _____ ex

mf Solo

- ne - di - cat vo - bis Do - mi - nus, Be - ne - di - cat

9

mf

10 Solo *cresc.*

ex Si - - -

cresc.

vo - - bis Do - - - mi - nus ex Si - -

cresc.

Si - - - - on, ex Si - - -

cresc.

vo - - bis Do - - mi - nus ex Si - - -

10

cresc.

(11) *f* Tutti

- - - - - on, qui fe - cit

- - - on, ex Si - - - on, qui fe - cit coe - lum et

- - - on, ex Si - - - on, qui fe - cit—

- - - - - on, qui fe - cit coe - lum,

(11)

coe - lum et ter - - - ram, qui fe - cit coe -

ter - - - ram, et ter-ram,

coe - lum, qui fe - cit coe - lum et ter - ram, coe -

qui fe - cit , coe - lum, qui fe - cit

(12) *p* Solo

- lum et ter - ram, qui fe - cit coe - lum et ter -

p Solo

qui fe - cit coe - lum, qui fe - cit

p Solo

- lum et ter - ram, qui fe - cit coe - lum, coe - lum et ter -

p Solo

coe - lum et ter - ram, qui fe - cit coe - lum et ter - ram, coe - lum et ter -

(12)

(13) *ff* Tutti

ram, qui fe - cit coe - lum et ter - ram. Ju - bi -

ff Tutti

coe - lum et ter - ram. Ju - bi - la - te

coe - lum et ter - ram.

ram, qui fe - cit coe - lum, —

ram, qui fe - cit coe - lum et ter - ram, coe - lum et ter - ram.

(13)

la - te De - o, o - - - - - mnis

De - o, Ju - bi - la - te De - o, o - - - - -

ff Tutti Ju - bi - la - te De - o, o - - - - -

ff Tutti Ju - bi - la - te, ju - bi - la - te, Ju - bi - la - te De - o, o - - - - -

ter - ra, o - mnis ter - - - - - ra,

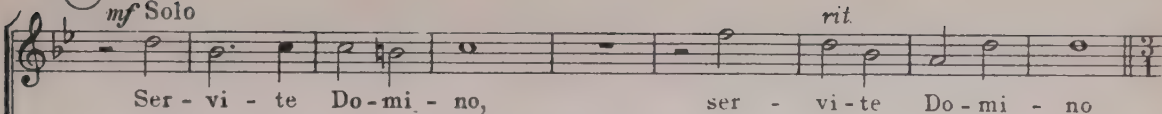
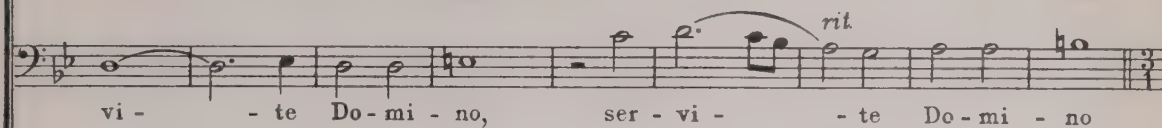
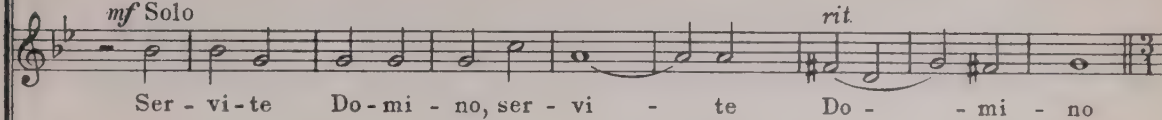
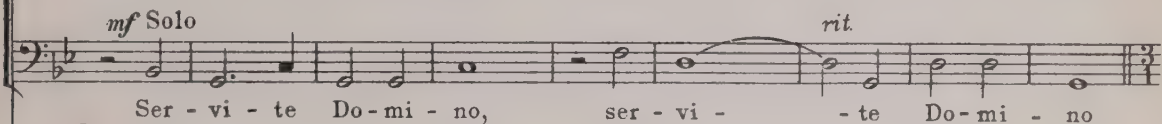
- mnis ter - ra, o - - - - - mnis ter - ra,

- mnis ter - - - - - ra, ter - ra, Ser -

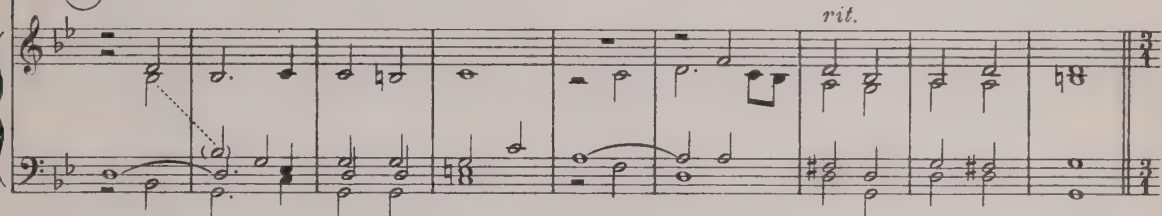
- - - - - mnis ter - - - - - ra,

8 *mf*

14

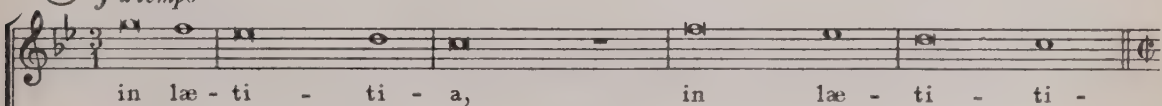
mf Solo*mf* Solo*mf* Solo

14

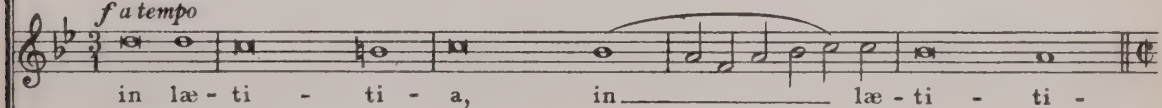
rit.

Maestoso

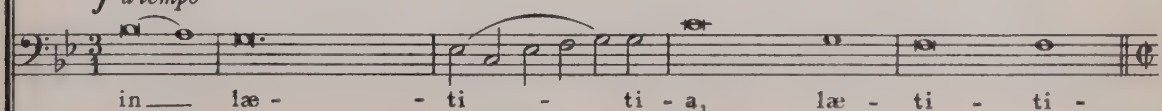
Tutti

15 *f* *a tempo*

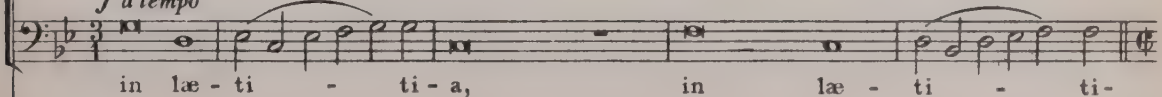
Tutti

f *a tempo*

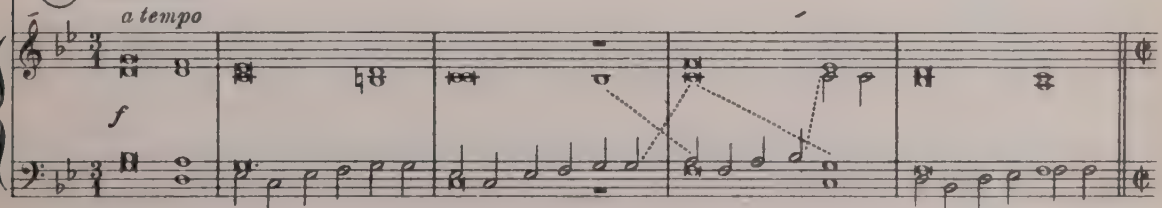
Tutti

f *a tempo*

Tutti

f *a tempo*

15 Maestoso

a tempo

(16) Vivace

a, ser-vi - te, ser-vi - te, ser-vi - te Do - - mi - no,

a, ser-vi - te, ser-vi - te Do - mi - no, Do - - mi - no,

a, ser - vi - te, ser - vi - te Do - - mi - no,

a, ————— ser - vi - te Do - - mi - no,

(16) Vivace

(17) Maestoso
a tempo

in ————— lae - - ti - ti -

in lae - ti - ti - a, in lae - ti - ti -

in ————— lae - - ti - ti - a, lae - ti - ti -

in lae - ti - ti - a, lae - ti - ti - a,

(17) Maestoso
a tempo

18 Vivace

rit.
a, ser - vi - te, ser - vi - te, ser-vi-te Do - mi - no,
rit.
a, ser - vi - te, ser - vi - te, ser-vi-te Do - mi - no,
rit.
a, ser - vi - te, ser-vi-te Do - mi - no,
rit.
in læ-ti-ti - a, in læ-ti-ti - a, in læ-ti-ti - a, ser-vi-te Do - mi - no,

18 Vivace

rit.

19 Molto maestoso
a tempo

ff
in læ - ti - ti -
ff a tempo
in læ - ti - ti - a, læ - ti - ti -
ff a tempo
in læ - ti - ti - a,
ff a tempo
in læ - ti - ti - a, læ - ti - ti -

19 Molto maestoso
a tempo

ff

(20) Vivace

ff

a, in læ - ti - ti - a, læ - ti - ti - a, læ - ti - ti - a, læ -

ff

a, in læ - ti - ti - a, ser - vi - te, ser - vi - te,

ff

ser - vi - te, ser - vi - te Do - mi - no,

ff

a, ser - vi - te, ser - vi - te Do - mi -

(20) Vivace

ff

ti - ti - a, in læ - ti - - - - ti - a.

rit.

ser - vi - te Do - mi - no, in læ - ti - - ti - a.

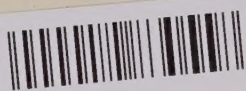
rit.

in læ - ti - - - - ti - a.

rit.

no, Do - mi - no, Do - mi - no, in læ - ti - ti - a.

rit.



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